

PLAY IT  
LIKE IT IS  
GUITAR  
WITH TABLATURE  
NOTE-FOR-NOTE  
TRANSCRIPTIONS

GUITAR • VOCAL

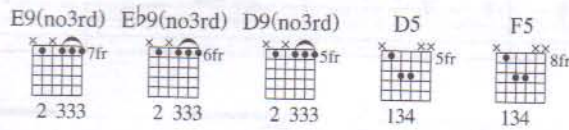
# HOOKS THAT KILL

## THE BEST OF MICK MARS & MÖTLEY CRÜE



# BAD BOY BOOGIE

Words and Music by  
Mick Mars, Tommy Lee, and Nikki Sixx



Tune down 1 step:  
(low to high) D-G-C-F-A-D

## Intro

Moderately ♩ = 136 (♩ =  $\frac{3}{4}$ )

\*D5  
Riff A

Gtr. 2 (dist.)

*f*  
w/ slide

G5 F5 D5

TAB

Gtr. 1 (dist.)

*f*

TAB

\*Chord symbols reflect overall harmony.

G5 G#5 A5 N.C. C5/G Bb5/G N.C. C5/G Bb5/G

End Riff A

Rhy. Fig. 1

P.M. --- P.M. P.M. --- P.M.

TAB

D5 C5/D G5/D F5/D N.C. D5/A C5/A

P.M.

N.C. C5/G Bb5/G D5 C5/D D7 D#7 E7

1. Well, I

End Rhy. Fig. 1

Verse

Gtr. 2 tacet

D5 C5/D G5/D F5/D D5 C5/D

found a girl; she's ma-ma's pride.  
in - no - cent in ev - 'ry way.

I tat - toed her and now she's mine.  
Like ap - ple pie and Chev - ro - let.

Gtr. 1

P.M. P.M. P.M.

G5/D F5/D D5 C5/D G5/D F5/D

I'll make the toast, you raise the glass.  
Sweet - er pies with dif - f'rent shapes.

Gtr. 2

Gtr. 1

P.M. P.M. P.M.

2nd time, Gtr. 2: w/ Fill 2

D5 C5/D D5

Just a few words \_\_\_\_\_ to kick the world in the ass. \_\_\_\_\_  
Thir - ty - eight, twen - ty - eight, thir - ty - eight. \_\_\_\_\_ In \_\_\_\_\_

3 P.M. 3 P.M.

Fill 2  
Gtr. 2

# Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 1  
Gtr. 2: tacet

N.C. C5/G Bb5/G N.C. C5/G Bb5/G D5 C5/D

'Round and 'round the town, the same ol' sto - ry is told.  
— and out of town, al - i - bis fit like a glove.

G5/D F5/D

1. N.C. D5/A C5/A N.C. C5/G Bb5/G

Bet - ter your lock up your daugh - ter when the Mot - leys hit the road.

D5 C5/D D7 D#7 E7

2. N.C. D5/A C5/A

2. We're dad - dy not to thank us.

Gtr. 2

Fill 1

End Fill 1

7 8 9 (9)

N.C. C5/G Bb5/G D5 C5/D

Gtr. 2: w/ Fill 1  
D7 D#7 E7

Hon - ey, you're a la - bor of love. We do the

## Chorus

D5 G5/D F5/D D5 G5/D F5/D

bad boy boog - ie. Bad is bad.

Gtr. 2

Gtr. 1

P.M.

P.M.

P.M.

P.M.

12 12 0 12 10 (10)

7 7 5 5

12 12 0 12 10 (10)

Gtr. 2 tacet

D5 G5/D F5/D D5

Bad boy boog - ie. Bad is bad. \_\_\_\_

Gtr. 1

P.M. P.M.

Pre-Chorus

N.C. C5/G Bb5/G N.C. C5/G Bb5/G

I got \_\_\_\_ my fin - ger in the pie, my hand \_\_\_\_ in the cook - ie \_\_\_\_ jar. \_\_\_\_

P.M. -- 1 P.M. P.M. -- 1 P.M.

Gtr. 1: w/ Rhy. Fig. 1 (last 4 meas.)

D5 G5/D F5/D N.C. D5/A C5/A

It's just a lick and a prom - ise in the

P.M. P.M.

N.C. C5/G Bb5/G D5 C5/D D7 D#7 E7

back seat of my car. \_\_\_\_

Gtr. 2

Guitar Solo  
E9(no3rd)

Gr. 1

12 (12) 12 10 10 8 9 (9) 7 7 9 7

7 9 7 8 9 (9) 7 9 10 9 9 8 9 9 7 7 9 7 8 9 9

E $\flat$ 9(no3rd) D9(no3rd)  
Rhy. Fig. 2

10 9 9 8 7 9 9 7 7 7 7 7 8 7 7 6 7 6 7 7 5

End Rhy. Fig. 2

5 7 5 6 7 (7) 5 7 8 7 7 6 5 7 7 5 5 5 5 7 5 5

Gr. 1: w/ Rhy. Fig. 2

5 5 6 7 5 5 7 5 7 5 6 7 7 8 9 10 10

Pre-Chorus  
Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas.)  
NC C5/G Bb5/C

N.C. C5/G Bb5/G

There's \_\_\_\_\_ a meth - od to the mad - ness.

Gtr. 2 tacet

N.C. D5/A C5/A

Gtr. 1

Gtr. 1 tacet

N.C.

Gtr. 2

steady gliss.

# Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2 tacet

N.C. C5/G Bb5/G

N.C. C5/G Bb5/G

- ger in the pie, my hand in the cook - ie jar.

D5 C5/D G5/D F5/D

N.C. D5/A C5/A

It's just a lick and a prom - ise in the

N.C. C5/G Bb5/G

D5 C5/D

Gtr. 2: w/ Fill 1

D7 D#7 E7

back seat of my car.

## Interlude

Gtr. 2: w/ Riff A

D5

G5 F5

D5

G5 G#5 A5

The

(cont. in slashes)

## Outro

D5

Gtr. 1

F5

D5

bad boy boog - ie.

D5

F5

D5

Repeat and fade

# DON'T GO AWAY MAD (Just Go Away)

All Acous. Gtrs. & Elec. Gtrs. 1, 2, & 3  
tune down 1 whole step:

⑥ = D    ③ = F  
⑤ = G    ② = A  
④ = C    ① = D

Words by Nikki Sixx  
Music by Mick Mars and Nikki Sixx

Elec. Gtr. 4 in Drop D,  
down 1 whole step:

⑥ = C    ③ = F  
⑤ = G    ② = A  
④ = C    ① = D

Moderately fast ♩ = 118

Intro:

**Elec. Gtr. 1**  
(w/dist.)

**D5**

**E5**

Acous. Gtr. 1 (12-string)

*mf*  
*hold throughout*

**G5**

Oo, yeah, yeah, yeah, yeah.



Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with a half note, a quarter note, and a half note, followed by a double bar line and a quarter rest.

One time!

Rhy. Fig. 1

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a rhythmic figure consisting of eighth notes and quarter notes, with a double bar line in the middle.

TAB: Guitar tablature for the rhythmic figure. It shows fret numbers (0, 2, 3) on the strings, with a double bar line in the middle.



Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with a half note, a quarter note, and a half note, followed by a double bar line and a quarter rest.

Ho, \_\_\_\_\_ yeah. \_\_\_\_\_

end Rhy. Fig. 1

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a rhythmic figure consisting of eighth notes and quarter notes, with a double bar line in the middle.

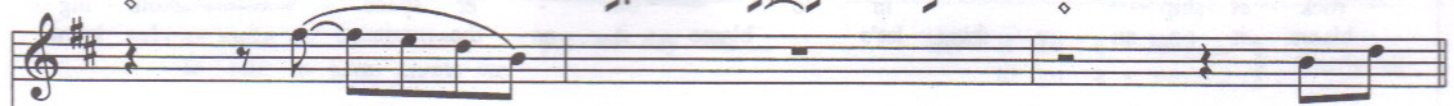
TAB: Guitar tablature for the rhythmic figure. It shows fret numbers (0, 2, 3) on the strings, with a double bar line in the middle.

Elec. Gtr. 2 (w/dist.)

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with a half note, a quarter note, and a half note, followed by a double bar line and a quarter rest.

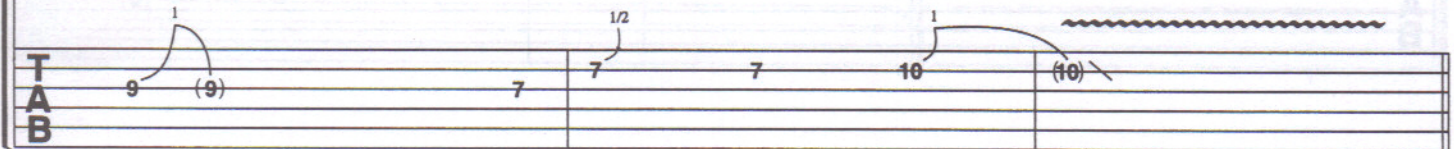
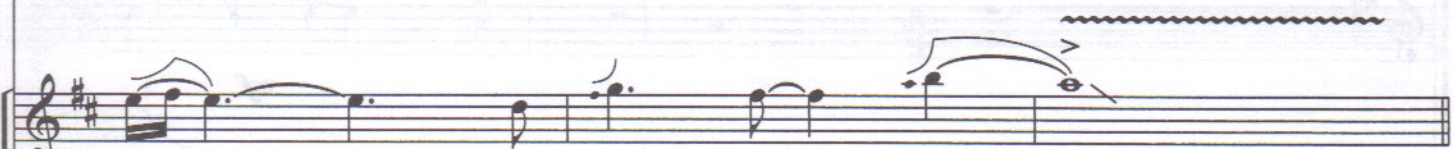
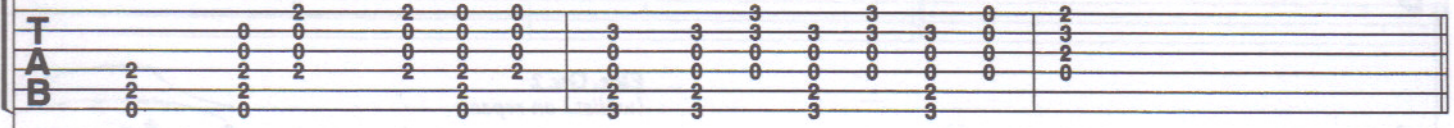
*mf*

TAB: Guitar tablature for the melodic line. It shows fret numbers (9, 7) on the strings, with a double bar line in the middle.



Whoa. \_\_\_\_\_

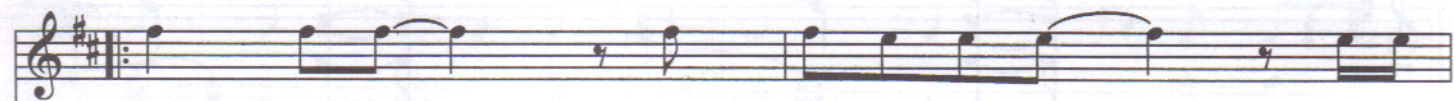
1. We could



Verse:

w/Rhy. Fig. 1 (Acous. Gtr. 1) 2 times, simile

E5

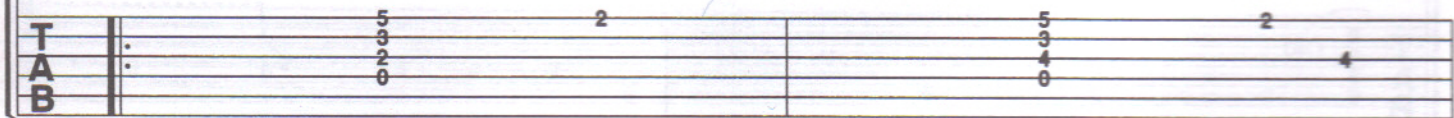


sail a - way or catch a freight train or a  
2. Sea - sons must change, sep - a - rate paths, - sep - 'rate ways. If we  
3. See additional lyrics

Elec. Gtr. 3  
(clean-tone)



*mf*  
w/chorus effect  
hold throughout



G5 D5

rock - et ship in - to out - er space. Noth - ing  
 blame it on an - y - thing let's blame it on the rain. I knew

TAB

5 3 2 3 0 2  
 3 3 3 3 0 3  
 4 0 0 0 0 0  
 0 0 0 0 0 0

Elec. Gtr. 2  
 (w/dist.) on repeat

mf 1 10

TAB

E5

left to do, — too man - y things — were said — to  
 it all a - long I'd have to write this song, too young

TAB

5 2 5 2  
 3 3 3 3  
 4 0 4 0  
 0 0 0 0

P.H. —

1 9

TAB

(10)

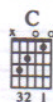
1. D5 2. 3. D5

ev - er make it feel like yes - ter - day did. knew it all a - long. } That's all  
to fall in love. Guess we to go a - way. }

TAB

TAB

# Bridge:



32 1



21 34



132

Acous.  
Gtr. 1  
& Elec.  
Gtr. 1

Rhy. Fig. 2

right, right, that's o - kay. We were walk -  
right, that's o - kay. We wre two

Elec. Gtr. 4  
(w/dist.)

Rhy. Fig. 2A

*mf*

TAB

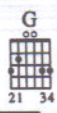
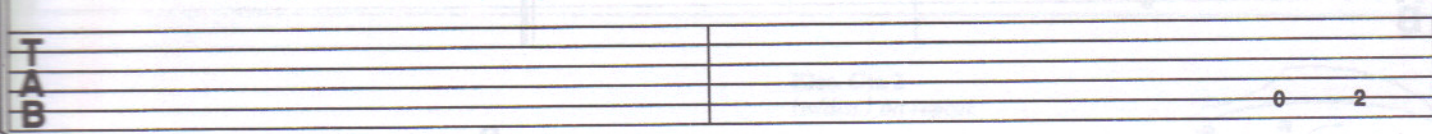


end Rhy. Fig. 2



- ing through some youth, kids in love, smil try'ng, ing through the pain. a way. That's all That's all

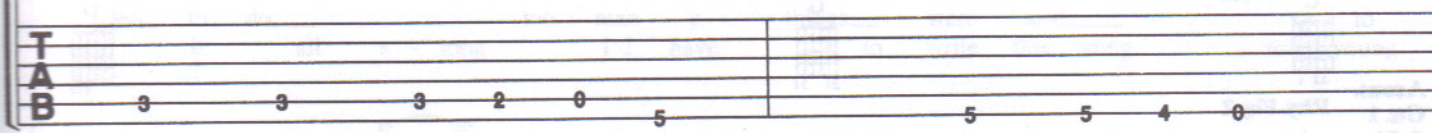
end Rhy. Fig. 2A



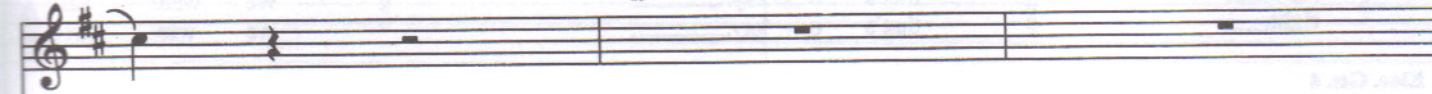
1.



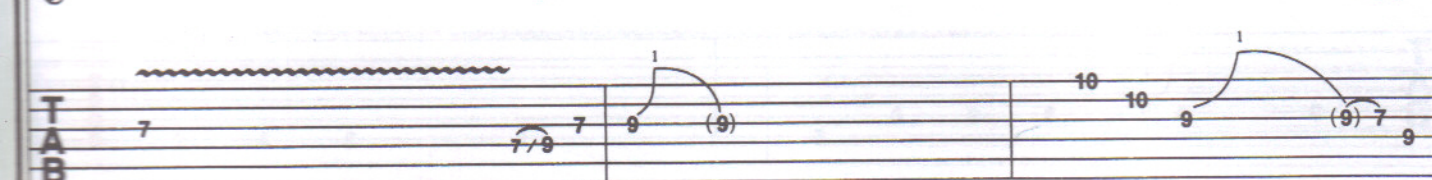
right, right, that's o - kay, that's o - kay, Let's turn the page.



w/Rhy. Fig. 1 (Acous. Gtr. 1 & Elec. Gtr. 1) simile

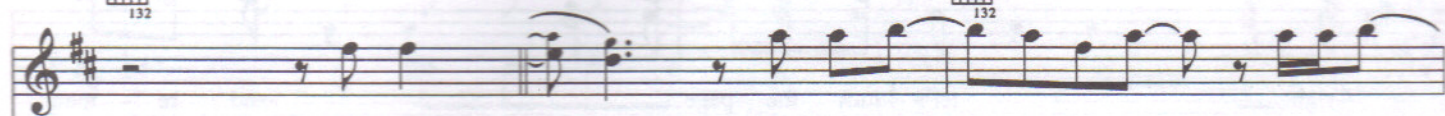


Elec. Gtr. 2



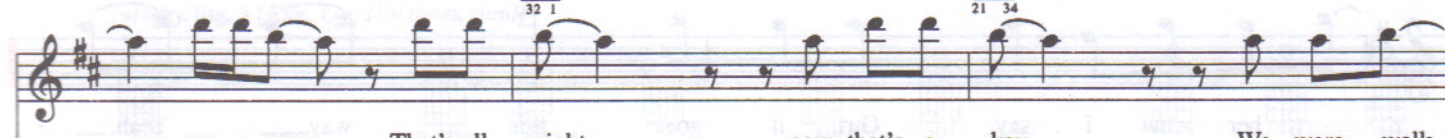
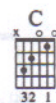
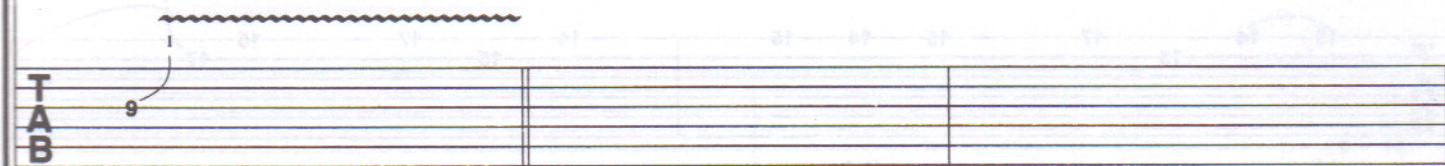
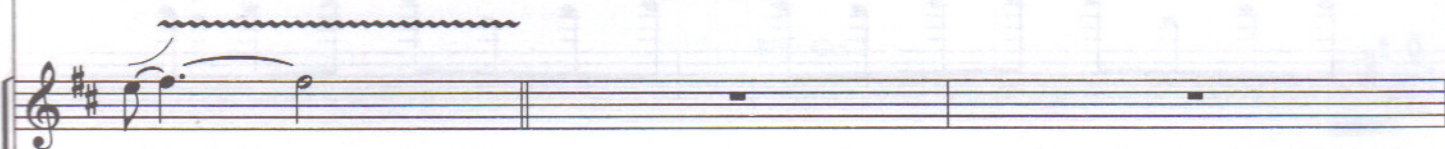
D.S.  $\text{||}^2$

w/Rhy. Fig. 2 (Acous. Gtr. 1 & Elec. Gtr. 1) 1 1/4 times, simile



3. My friends

Held our dreams in our hands, let our minds



run a - way.

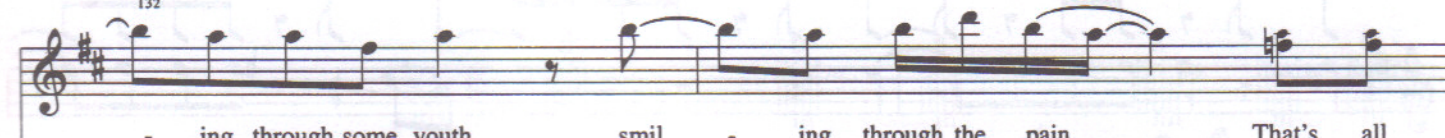
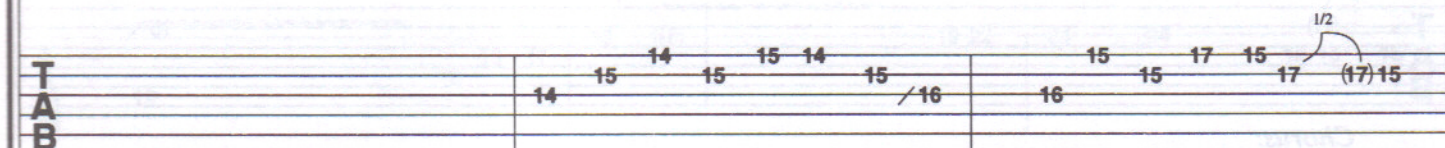
That's all right,

now, that's o - kay.

We were walk -



Elec. Gtr. 2

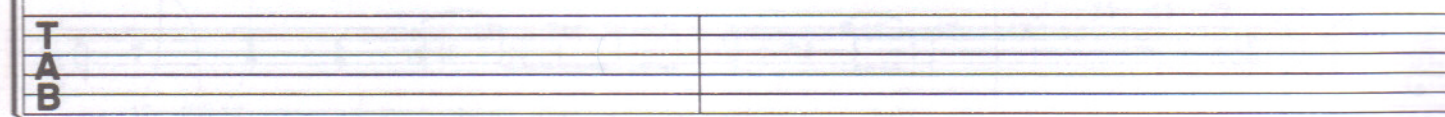
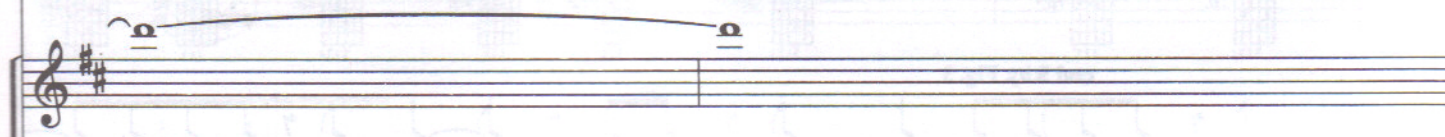


- ing through some youth,

smil -

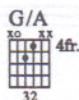
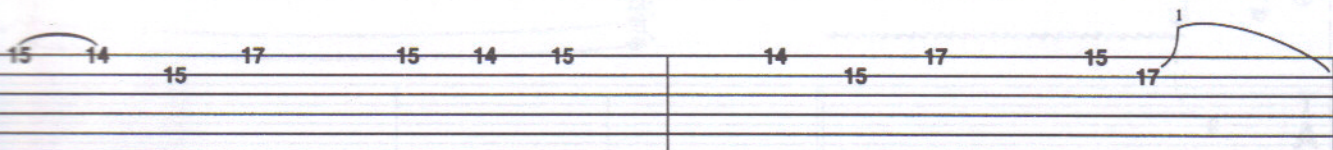
ing through the pain.

That's all





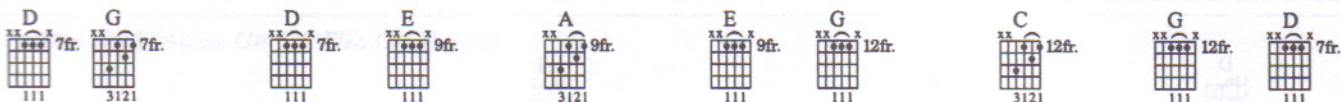
right,\_\_\_\_ let's turn the page\_\_\_\_ and re - mem -



Elec.  
Gtr. 1

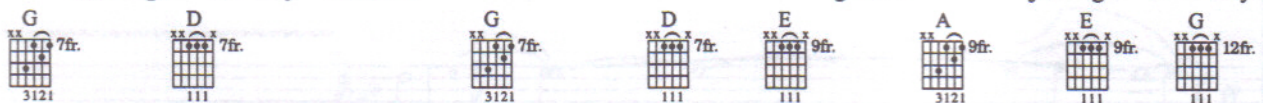
- ber what I say. Girl, it goes this way.\_\_\_\_ Yeah.\_\_\_\_

### Chorus:

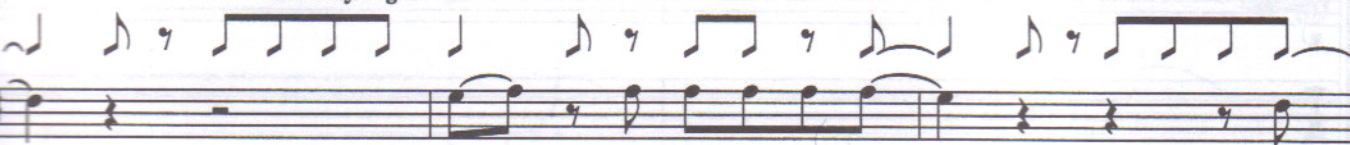


Rhy. Fig. 3

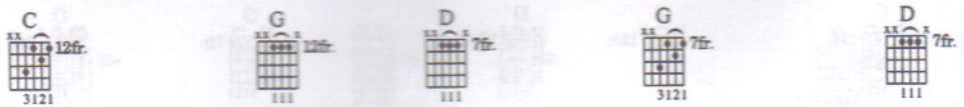
Girl, don't go a - way mad,\_\_\_\_ girl,\_\_\_\_ just go a - way.\_\_\_\_



end Rhy. Fig. 3



Girl,\_\_\_\_ don't go a - way mad,\_\_\_\_ now,

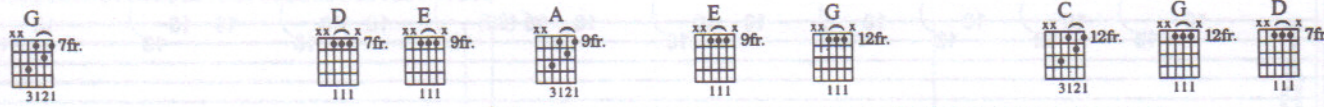


girl, just go a - way. ————— Here we go!

**Elec. Gtr. 2**

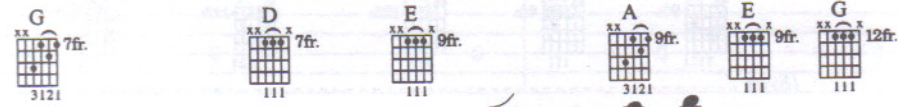
**TAB** 14 14

**Guitar Solo:**  
w/Rhy. Fig. 3 (Elec. Gtr. 1) 4 times, simile



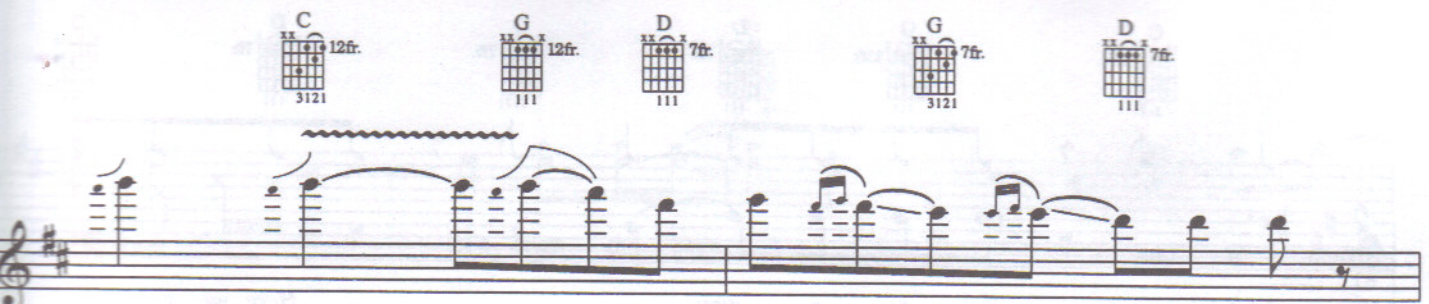
8va

**TAB** 12 16 15 17 19 (19) 19 22 24 24 12 15 15

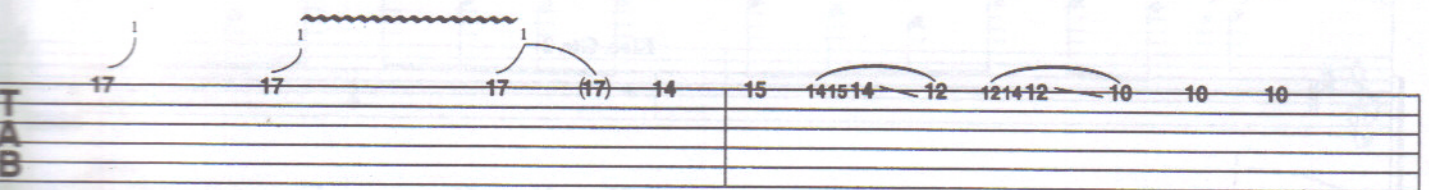


**TAB** 12 (12) 12 14/16 15 16 15 14/16 15 17 17 14 15 17 15 15

Diagrammatic guitar fretboard positions for chords C (12fr.), G (12fr.), D (7fr.), G (7fr.), and D (7fr.).



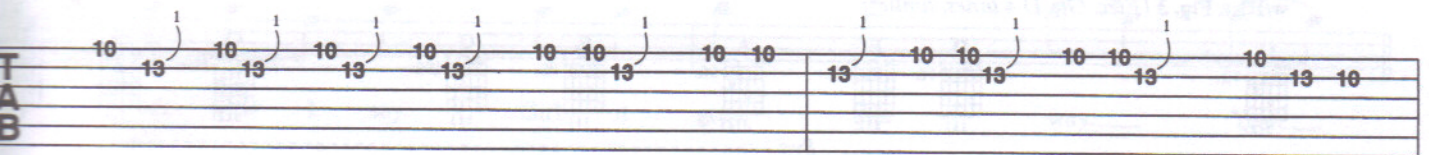
Tablature line with fret numbers: 17, 17, 17, (17), 14, 15, 14 15 14, 12, 12 14 12, 10, 10, 10.



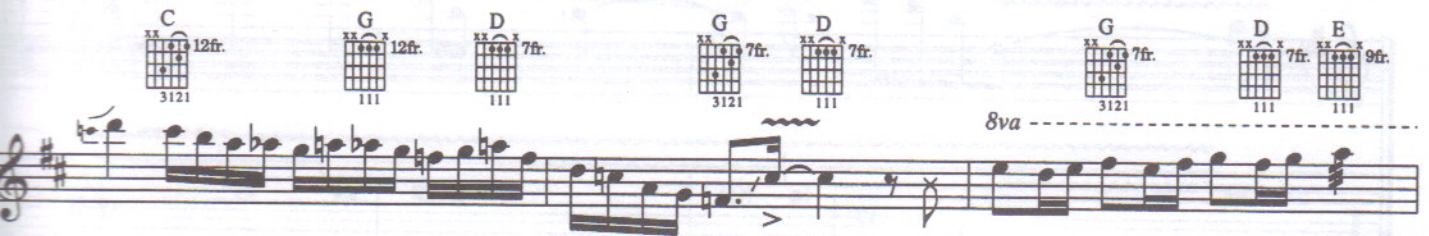
Diagrammatic guitar fretboard positions for chords G (7fr.), D (7fr.), E (9fr.), A (9fr.), E (9fr.), and G (12fr.).



Tablature line with fret numbers: 10, 13, 10, 13, 10, 13, 10, 13, 10, 10, 13, 10, 10, 13, 10, 10, 13, 10, 13, 10.

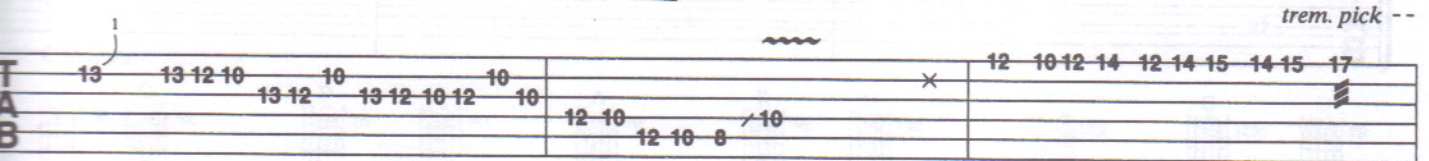


Diagrammatic guitar fretboard positions for chords C (12fr.), G (12fr.), D (7fr.), G (7fr.), D (7fr.), G (7fr.), D (7fr.), and E (9fr.).



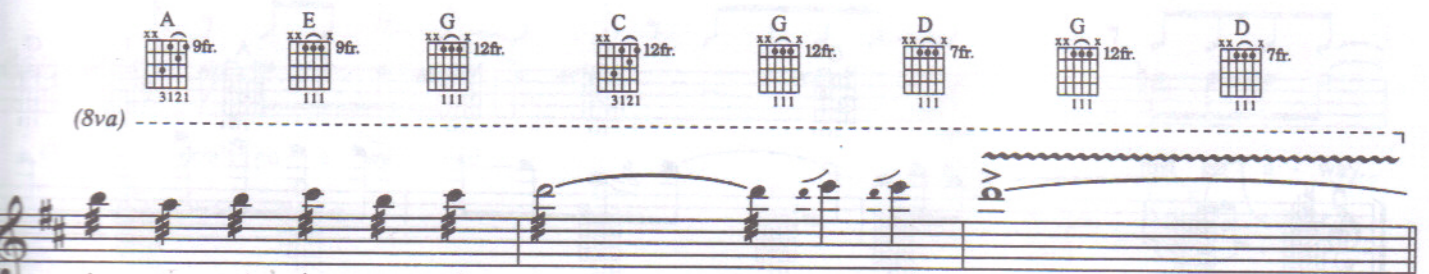
Tablature line with fret numbers: 13, 13 12 10, 10, 13 12, 13 12 10 12, 10, 12 10, 12 10 8, 10, 12 10 12 14, 12 14 15, 14 15, 17.

trem. pick --



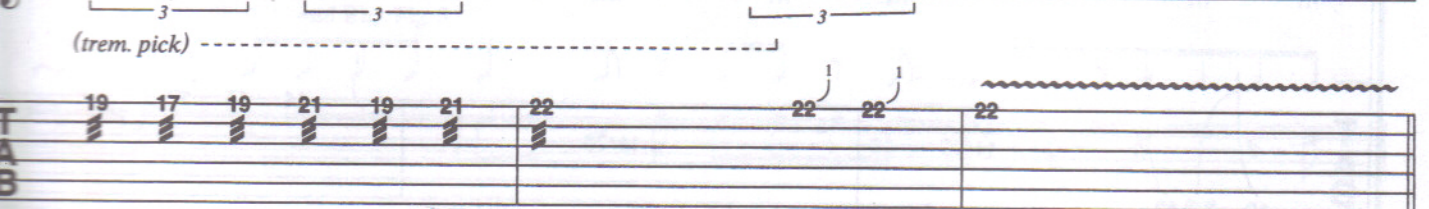
Diagrammatic guitar fretboard positions for chords A (9fr.), E (9fr.), G (12fr.), C (12fr.), G (12fr.), D (7fr.), G (12fr.), and D (7fr.).

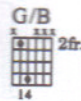
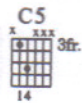
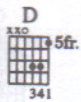
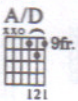
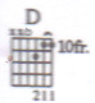
(8va)



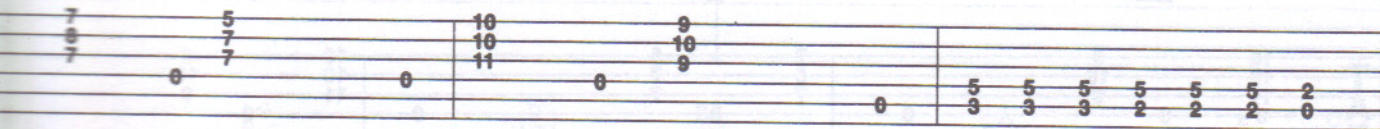
Tablature line with fret numbers: 19, 17, 19, 21, 19, 21, 22, 22, 22, 22.

(trem. pick) --

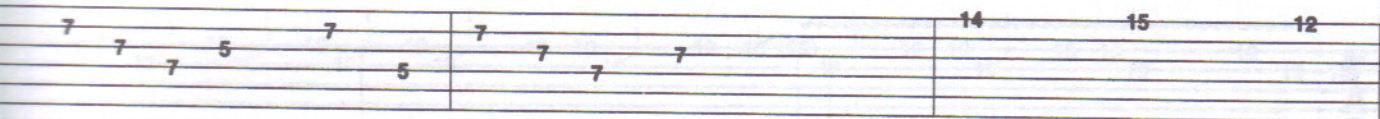




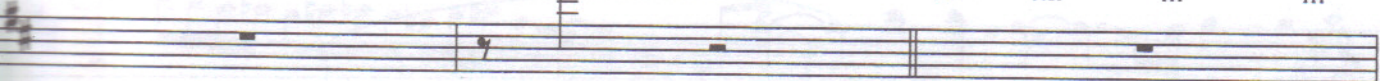
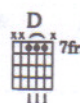
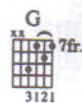
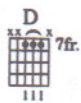
C-'mon, girl!



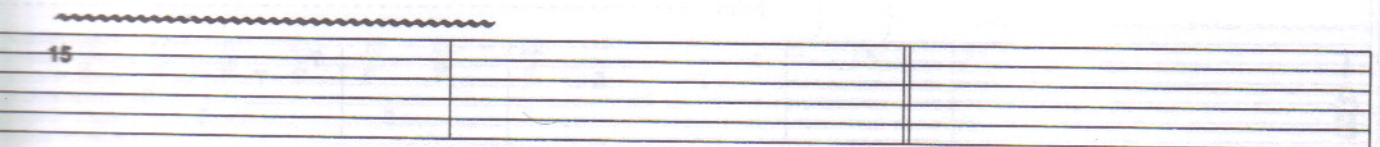
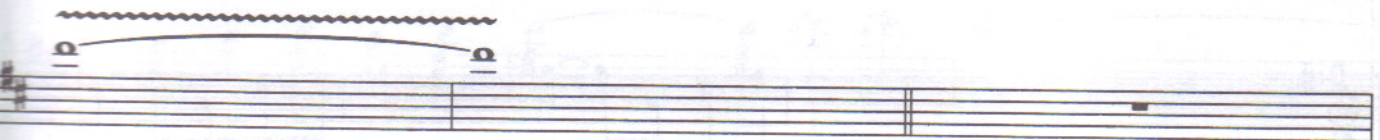
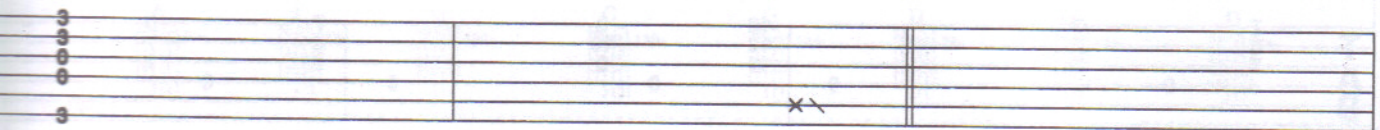
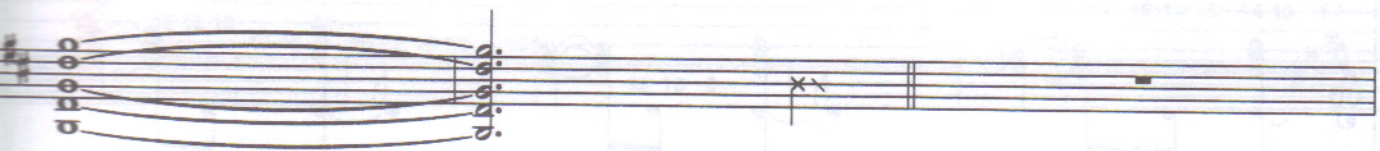
(harm.) -----



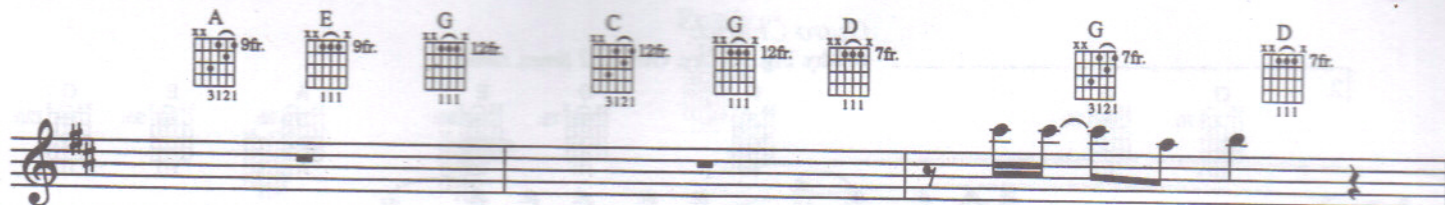
Interlude:  
w/Rhy. Fig. 3 (Elec. Gtr. 1) 2 times, simile



Woo!

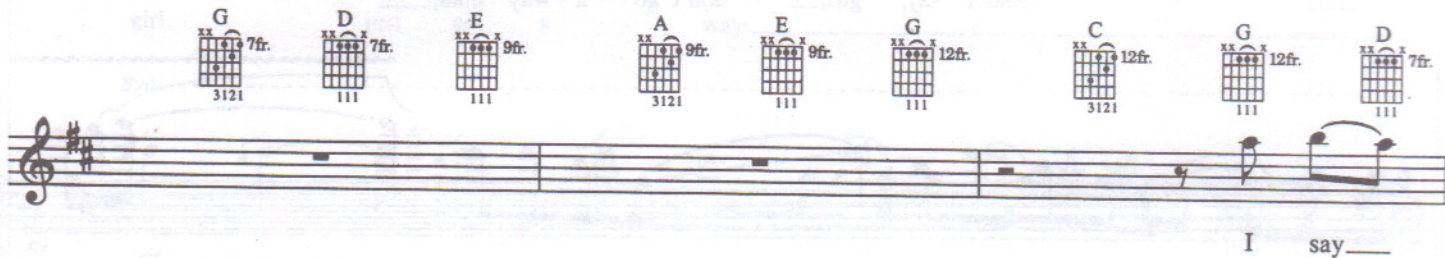


A 9fr. E 9fr. G 12fr. C 12fr. G 12fr. D 7fr. G 7fr. D 7fr.



C - 'mon, ba - by.

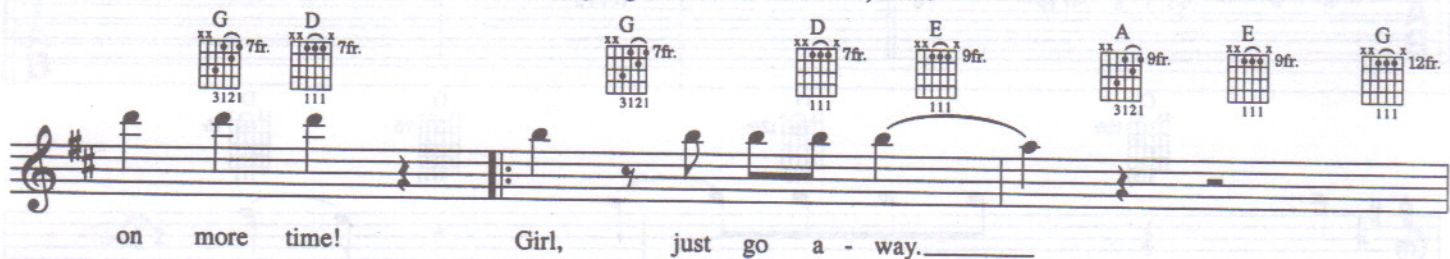
G 7fr. D 7fr. E 9fr. A 9fr. E 9fr. G 12fr. C 12fr. G 12fr. D 7fr.



I say

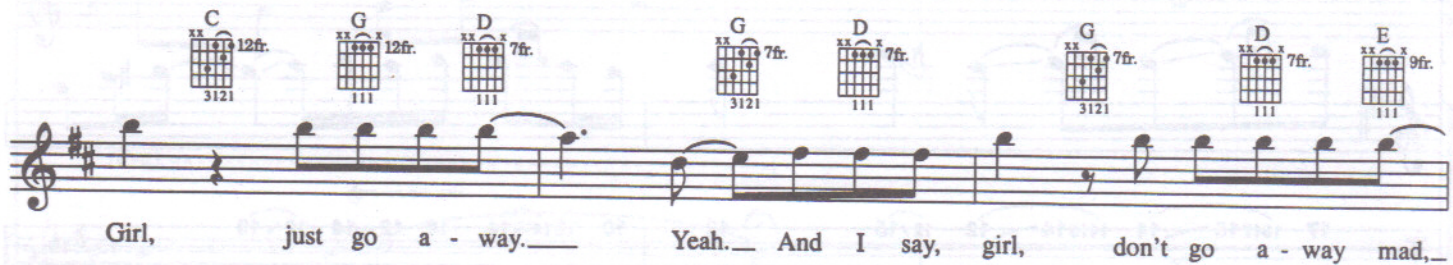
**Chorus:**  
w/Rhy. Fig. 3 (Elec. Gtr. 1) 2 times, simile

G 7fr. D 7fr. G 7fr. D 7fr. E 9fr. A 9fr. E 9fr. G 12fr.



on more time! Girl, just go a - way.

C 12fr. G 12fr. D 7fr. G 7fr. D 7fr. G 7fr. D 7fr. E 9fr.



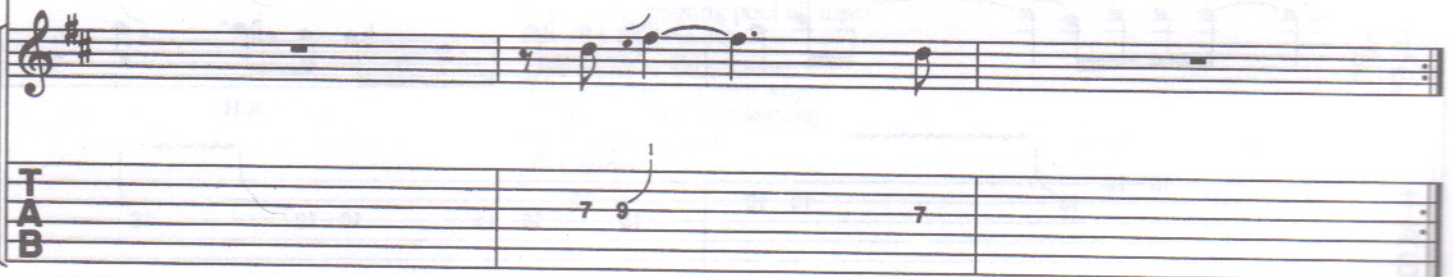
Girl, just go a - way. Yeah. And I say, girl, don't go a - way mad,

A 9fr. E 9fr. G 12fr. C 12fr. G 12fr. D 7fr. 1. G 7fr. D 7fr.



girl, just go a - way.

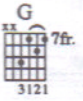
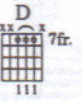
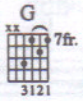
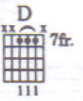
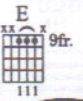
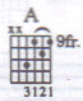
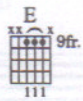
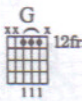
TAB




7 9 7

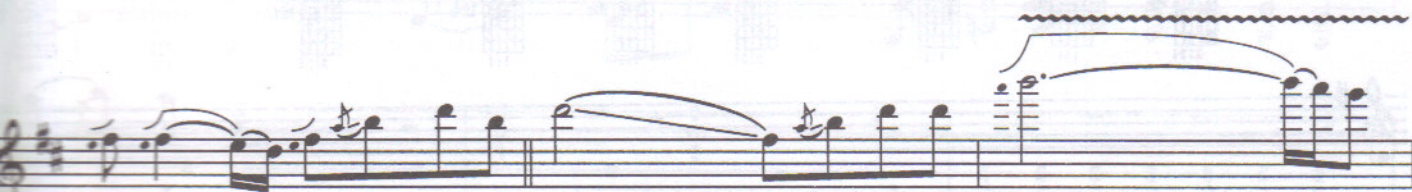
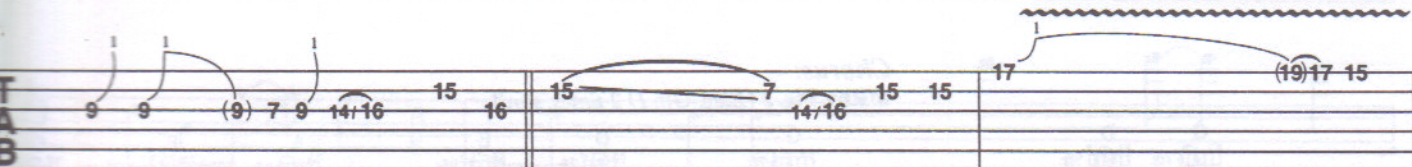
# Outro Chorus:


w/Rhy. Fig. 3 (Elec. Gtrs. 1) 2 times, simile

2.        



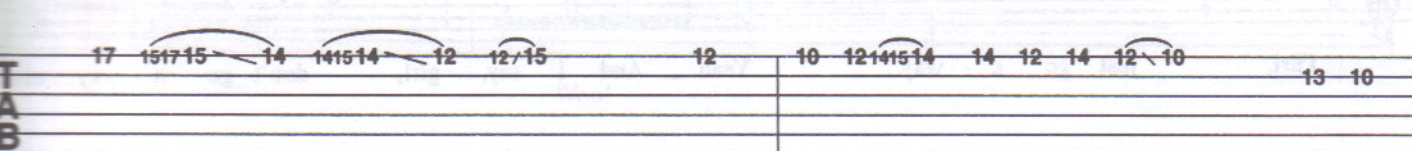
And I say, girl, don't go a - way mad, —



girl, just go a - way. — Yeah. —

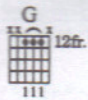
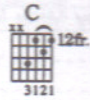
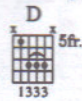


Girl, don't go a way mad, —




A.H.

# Freely



girl, just go a - way.

8va

rit.

TAB

22 22 22 22 22 19 19 21 19 17 17 19 17 15 15 17 14 14 15 14 12 12 14 12

(8va)

TAB

10 (10) 12 10

## Verse 3:

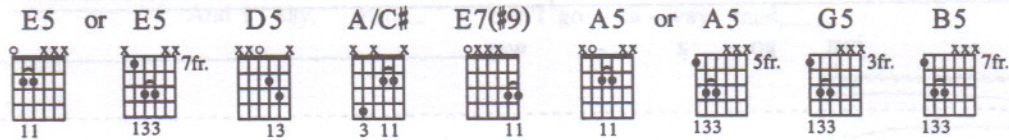
My friends called today, down from L.A.  
 They were shooting pool all night,  
 Sleeping half the day.  
 They said I could crash  
 If I could find my own way.  
 I told them you were leaving  
 On a bus to go way.  
 (To Chorus:)

# DR. FEEL GOOD

Words by Nikki Sixx  
Music by Mick Mars and Nikki Sixx

All gtrs. tune down 1 whole step:

⑥ = D    ③ = F  
⑤ = G    ② = A  
④ = C    ① = D



Moderately ♩ = 110

Intro:

Elec. Gtr. 1 (w/dist.)

N.C.

Rhy. Fig. 1

end Rhy. Fig. 1

w/Rhy. Fig. 1 (Elec. Gtr. 1) 5 times, simile

Elec. Gtr. 2 (w/dist.)

First system of guitar notation. The staff shows a melodic line with various frets and bends. The tablature below it includes fret numbers and bar lines.

Staff: *w/bar* ----- *w/bar* ----- *w/bar* -----  
 (harm.) -----  
 TAB: (7) (7) (7) (7) (7) (7) x 5 5 (5) (5) (5) (5) (5) (5) 7 7 (7) (7) (7) (7) (7) (7) 12 12 12 12

Second system of guitar notation. The staff shows a melodic line with various frets and bends. The tablature below it includes fret numbers and bar lines.

Staff: *w/bar* ----- *w/bar* ----- *w/bar* -----  
 (harm.) -----  
 TAB: (12) (12) (12) (12) (12) (12) 7 7 7 (7) (7) (7) (7) (7) (7) (7) 5 (5) (5) (5) (5) (5) (5) 7 7 7

Third system of guitar notation. The staff shows a melodic line with various frets and bends. The tablature below it includes fret numbers and bar lines.

Staff: (harm.) ----- *pick*  
 TAB: (7) (7) (7) (7) (7) (7) 12 12 12 (12) (12) (12) x x

Fourth system of guitar notation. The staff shows a melodic line with various frets and bends. The tablature below it includes fret numbers and bar lines.

Staff: Elec. Gtr. 1 E5 D5 A/C# E5 E7(#9) *end Rhy. Fig. 2*  
 Rhy. Fig. 2  
 P.M. ----- P.M. ----- P.M. -----  
 TAB: 3 2 2 8 8  
 2 2 7 7  
 0 0 2 2 3 3 4 5 0 0 2 2 3 3 4 5 0

Fifth system of guitar notation. The staff shows a melodic line with various frets and bends. The tablature below it includes fret numbers and bar lines.

Staff: E5 D5 A/C# E5 E7(#9)  
 (P.M.) ----- P.M. ----- P.M. -----  
 TAB: 3 2 8 8  
 2 2 7 7  
 0 2 2 3 3 4 5 0 0 2 2 3 3 4 5

E5 D5 A/C# E5 E7(#9) A5

1. Rat

(P.M.) P.M.

3 2 8 8 2 2  
2 2 7 7 2 2

0 2 2 3 3 4 5 0 0 2 2 3 3 4 5 0

§ Verse:

- tailed Jim-my is a sec-ond-hand hood, he deals out in Hol-ly-wood. Got a  
 on the cor-ner al-ways ig-nore some-bod-y's get-ting paid. Jim-

3. See additional lyrics

six-ty five Chev-y, prim-ered flames trad-ed for some pow-dered goods. Jig-  
 -my's got it wired, law's for hire; got it made in the shade. Got a

E5                      A5

- saw Jim-my, he's run - nin' a gang\_ but I hear he's do - in' O. K. Got a  
lit-tle hide - a - way, does bus - 'ness all day, but at night he'll al - ways be found sell-ing

P.M. -----|                      P.M. -----|

**TAB**

3 0 0 0 0 0 3 0 3 0 0 0 0 0

E5

co - zy lit - tle job, sells the Mex - i - can mob pack - ag - es of can - dy - caine. } He's\_  
sug - ar to the sweet peo - ple on the street. Call this Jim - my's town. }

P.M. -----|                      P.M. -----|

**TAB**

3 0 0 0 0 3 0 3 0 0 0 0 0 0

**Chorus:**  
w/Rhy. Fig. 2 (Elec. Gtr. 1) 2 times, simile

D5    A/C#    E5                      E7(#9)    E5

\_ the one they call Doc - tor Feel - good.\_ He's\_ the one that makes ya feel al - right.\_ He's\_

D5    A/C#    E5    1.    E7(#9)    A5

\_ the one they call Doc - tor Feel - good.\_ He's\_

2. Cops.



— good. Doc - tor Feel - good. —

He's the one they call Doc - tor  
He's the on - ly one they call

G5 A5

P.M. -----

TAB

(9 9 7) 0 0 0 0 0 0 0 0 5 7 7 5

1. Interlude:  
w/Rhy. Fig. 2 (Elec. Gtr. 1) 2 times, simile

B5 E5 D5 A/C# E5

Feel - good. — Oh, yeah.  
"Feel - good." —

end Rhy. Fig. 3

mf

TAB

9 9 7 12 15 12 15 15 14 10 11 10 13

E7(#9) E5 D5 A/C# E5

PH. --- PH. ---

TAB

10 8 9 7 9 7 9 7 14 15 17 0 17 0 17 0 17 0

D.S.  $\text{segno}$  2.

Guitar Solo:

E7(\$9)

A5

3. He'll

(P.H.)

dive w/bar

P.M.

T  
A  
B

Elec. Gtr. 2

pick

Elec. Gtr. 1

harm. --

(P.M.)

T  
A  
B

Elec. Gtr. 1 cont. simile

w/bar

(harm.)

T  
A  
B

Elec.  
Gtr. 1

G5

A5

E5

(w/bar)

(harm.)

T  
A  
B

G5 A5 E5

TAB

G5 A5 E5

P.H. 1 1/2 1

pick scrapes -----

TAB

G5 A5

(pick scrapes) ~

\*T T T T ~

\*Pick taps.

TAB

B5

harm. w/bar

TAB

w/Rhy. Fig. 2 (Elec. Gtr. 1) 4 times, simile

E5 D5 A/C# E5 E7(#9) E5 D5 A/C# E5 E7(#9) E5 D5 A/C# E5 E7(#9) E5

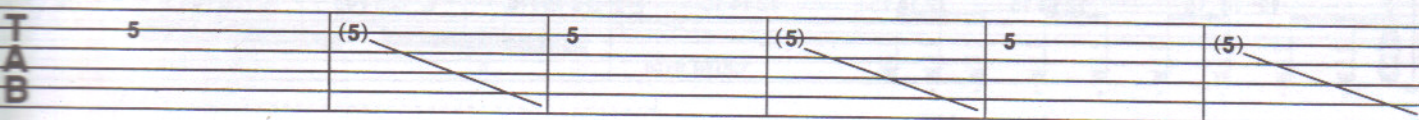


harm. -----

long dive w/vib. bar

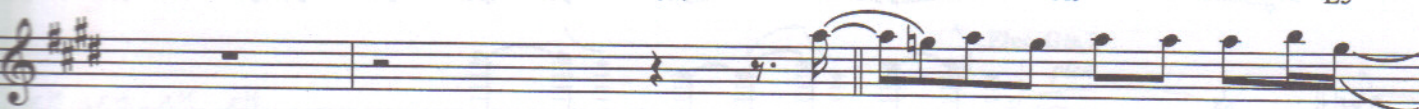
long dive w/vib. bar

long dive w/vib. bar

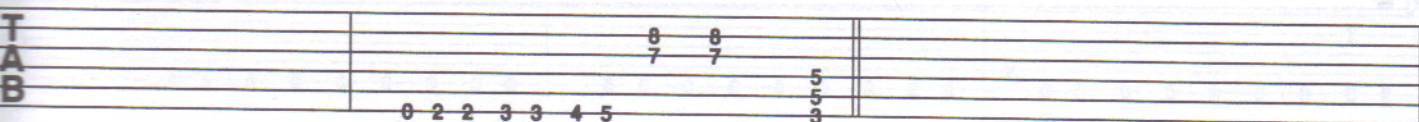


Bridge:  
w/Rhy. Fig. 3 (Elec. Gtr. 1) simile

D5 A/C# E5 E7(#9) G5 A5 E5



I've got one thing you'll un - der - stand.



D5 A/C# G5 A5 E5



Bkgd. Vcl.: Doc - tor Feel - good. He's not what you call a glam - 'rous man.

D5 A/C# G5 E5



Doc - tor Feel - good. Got one thing that's eas - i - ly un - der - stood.

D A/C# G5 A5



Doc - tor Feel - good. He's the one they call Doc - tor

**Outro Chorus:**

w/Rhy. Fig. 2 (Elec. Gtr. 1) 2 times, simile

B5

Feel - good. Wow!

E5 D5 A/C# E5

Elec. Gtr. 2

TAB

12 12 14 12 12 14

E7(#9) E5 D5 A/C# E5 E7(#9) E5

Doc - tor Feel - good. Doc - tor Feel - good..

Repeat ad lib. to fade

TAB

12 12 14 12 12 12 12 12 14 12 12 14 12 12 14

**Verse 3:**

He'll tell you he's the king of these barrio streets  
 Moving up to Shangrila.  
 Came by his wealth as a matter of luck.  
 Says he never broke no law.  
 Two-time loser, running out of juice,  
 Time to move out quick.  
 Heard a rumor goin' 'round,  
 Jimmy's goin' down.  
 This time it's gonna stick.  
 (To Chorus:)

# GIRLS, GIRLS, GIRLS

Words by Nikki Sixx

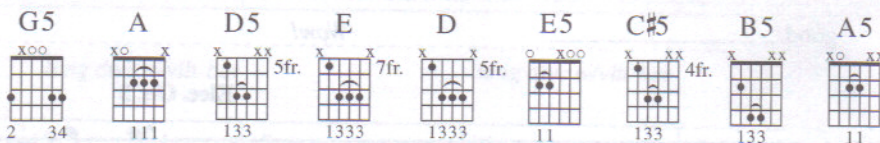
Music by Mick Mars, Tommy Lee and Nikki Sixx

All gtrs. tune down 1 whole step:

⑥ = D ③ = F

⑤ = G ② = A

④ = C ① = D



Moderately fast ♩ = 144

Intro:

G5

Elec. Gtr. 1 (w/dist.)

1.

(Motorcycle sounds)

1.

*mf*

TAB

3 3 3 3 3 3

2.

N.C.

P.M.

trem. bar

trem. bar

P.M.

P.M. -- | P.M. -- |

3 3 3 3 3 3

5 7 5 5 0 3 2 0 0 0 3 4 0 3 4 5 5 7 5 0 3 2 0 0

P.M. P.M. - - -

TAB

Verse:

A

D5

A

1. Fri - day night and I need a fight, my mo - tor - cy - cle and a
2. Trick or - treat, sweet to eat on Hal-low-eeen and
3. See additional lyrics

Rhy. Fig. 1

w/bar

TAB

E

A

D

- switch - blade knife. Hand - ful of grease and my hair feels right, but  
New Year's Eve. Yan - kee girls, ya just can't be beat, but

w/bar

TAB

# GIRLS, GIRLS, GIRLS

**A** **N.C.** **Chorus:**  
**E5**

what I need to make me tight are those girls, girls, girls.  
you're the best when you're off your feet. Girls, girls, girls.

**end Rhy. Fig. 1** **Rhy. Fig. 2**

At the Doll-house in Fort Lau-der-dale.

**P.M.**

Long legs and bur-gun-dy lips.  
At the Doll-house in Fort Lau-der-dale.

**A**

Girls, girls, girls. Danc-in' down on the  
Girls, girls, girls. Rock-in' in At-lan-ta at

To Coda ⊕

Sun - set\_ Strip.\_ Girls, girls, girls.\_  
 Tat - tle - tails.\_ Girls, girls, girls.\_

P.M. P.M. P.M.

TAB

1.

2.

Red lips, fin - ger - tips.\_ Sev - enth Veil.\_  
 Rais - in' hell at the

end Rhy. Fig. 2

TAB

Bridge:

E5

Have you read the news\_ in the So - ho Trib - une?\_

Rhy. Fig. 3

TAB





## Coda

E

Girls,

girls,

girls.\_\_\_\_

Hey, Tom - my,

**Elec. Gtr. 1**

*check that out, \_ man! What, Vince, where? Hey, right there! \_ Hey!*

(whistles) Hey, ba-by, don't I

**Rhy. Fig. 4**

The musical notation for Figure 4 consists of two staves. The top staff is a treble clef staff containing a sequence of notes and rests, some grouped by slurs or ties. The bottom staff is a bass clef staff representing fret positions on a string, indicated by numbers 0 through 7. A circled section at the beginning of the bass staff shows a specific fingering pattern: the 5th finger on the 5th fret, the 7th finger on the 7th fret, and the 5th finger on the 5th fret.

end Rhy. Fig. 4

**w/Rhy. Fig. 4** (*Elec. Gtr. 1*) 2 times, simile

know you from some - where?

Girls,

girls,

girls. —

**Elec. Gtr. 2**

[illegible]

$w/\bar{w}$  - - - - -

$w/\bar{h}$  - - - - -

Girls, girls, girls.---

*w/bar* ----- *rake* *w/bar* -----

**TAB**

15 14 15 14 15 15 15 15 15 15 15 14 12 15 14 (14) (14)

A5

Girls, girls, girls.---

*w/bar* -----

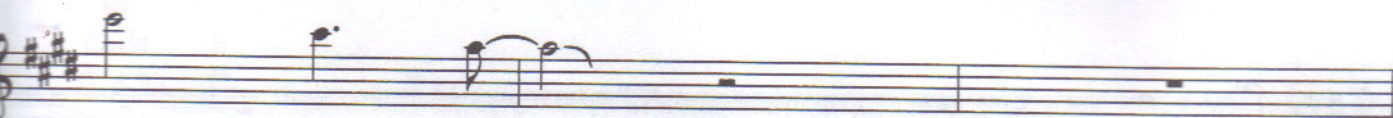
**TAB**

8 7 8 7 8 7 8 7 8 7 8 7 (7) 5

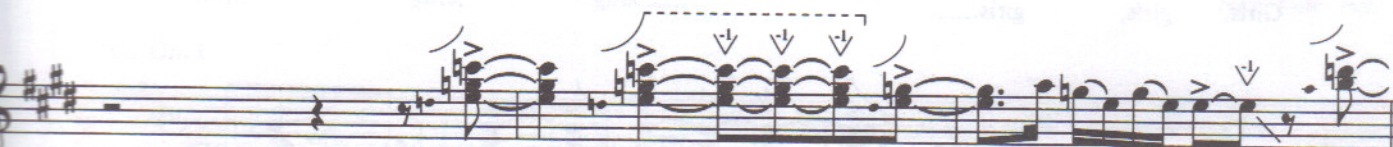
Elec. Gtr. 1

**TAB**

5 7 5 0 5 4 0 0 0 0 0 0 0 0 0 0 0 0

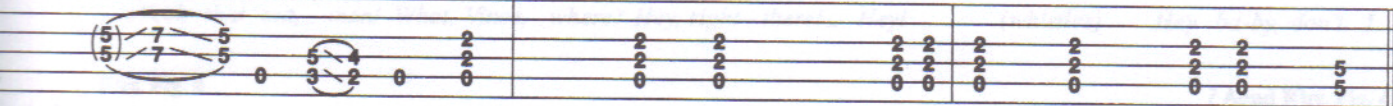
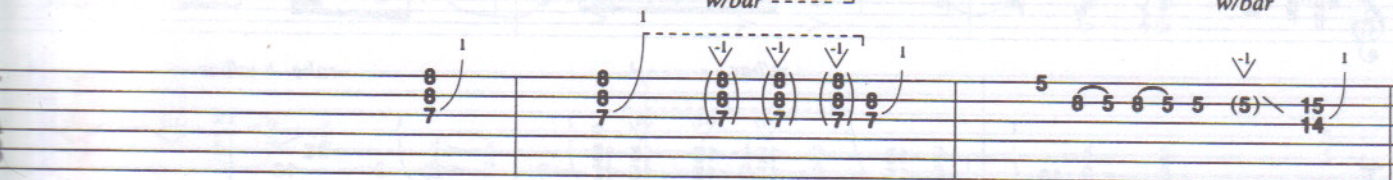


Girls, girls, girls.---



w/bar ----- J

w/bar

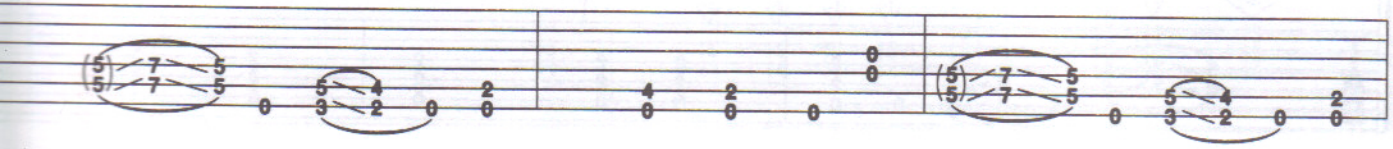
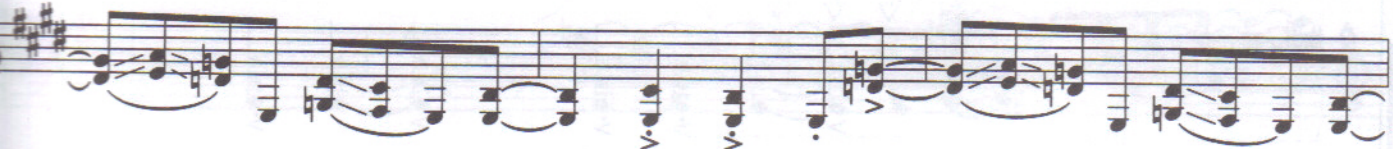
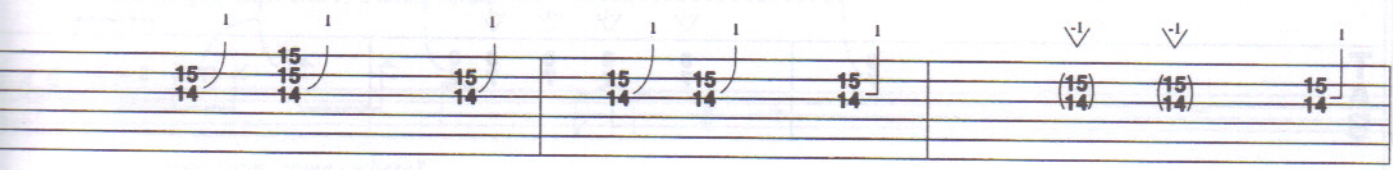


Guitar Solo:

E5



w/bar ----- J





w/Rhy. Fig. 5 (Elec. Gtr. 1) 8 times, simile

(8va)

1 1 1 1 1 1 1/2 1 1/2 1 1

TAB

(8va)

1 1

TAB

Elec. Gtr. 2

8 8 8 8 7 8 8 8 8 7 8 8 8 8 7 5 4 8 8 8 8 7 5 4 8

TAB

Elec. Gtr. 1

4 2 2 0 0 0

TAB

Girls, girls, girls! — E5

TAB

TAB

Free time

8va

TAB

TAB

**Verse 3:**

Crazy Horse, Paris, France.  
Forget the names, remember romance.  
I got the photos, menage á trois.  
Must o' broke those Frenchies' laws with those.

**Chorus:**

Girls, Girls, Girls.  
Bodyshop and the Marble Arch.  
Girls, Girls, Girls.  
Tropicana's where I lost my heart.  
(To Coda)

# HELL ON HIGH HEELS

Words and Music by  
Mick Mars, Vince Neil and Nikki Sixx

Tune down 1 step:  
(low to high) D-G-C-F-A-D

## Intro

Moderately ♩ = 136

\*Gtr. 1 (dist.)      \*\*A Rhy. Fig. 1      D      Dsus4      D      A      N.C.      End Rhy. Fig. 1

\*Doubled throughout      \*\*Chord symbols reflect overall harmony.      \*\*\*T = Thumb on 6th string

Gtr. 1: w/ Rhy. Fig. 1 (5 times)

A      D      Dsus4      D      A      N.C.      A      D/A

f      P.S. steady gliss.

Dsus4/A      D/A      A      N.C.      A      D/A      Dsus4/A      D      A      N.C.      A      D/A

8va 1      loco      P.H.      semi-harm. grad. bend      1/2      1

Pitch: F#

Dsus4/A      D/A      A      N.C.      A      D/A      Dsus4/A      D/A      A      N.C.

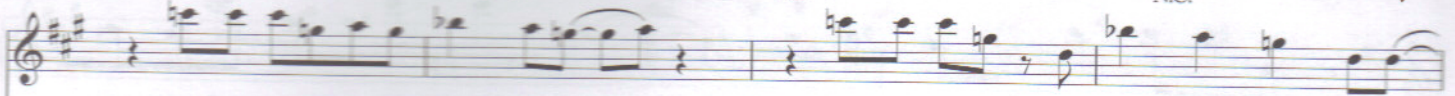
Verse

C5

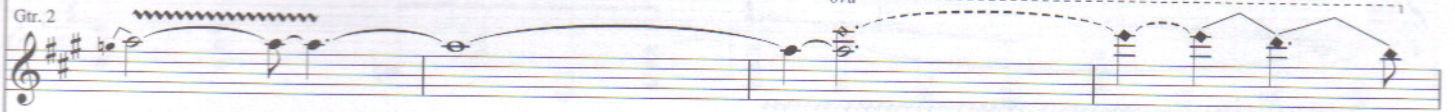
NC.

C5

NC.



Gtr. 2



fdbk.

w/ bar  
grad. dive

Pitch: E

\*Refers to harmonic only.

-1 -2 1/2

Gtr. 1

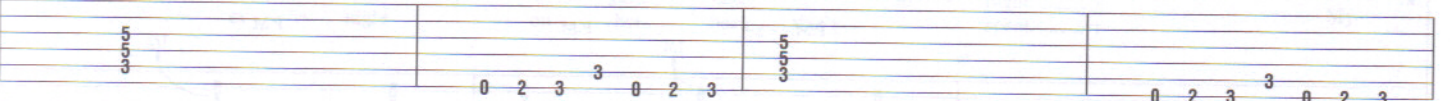
Rhy. Fig. 2

End Rhy. Fig. 2



let ring- -|

let ring- -|



Gtr. 1: w/ Rhy. Fig. 1 (2 times)

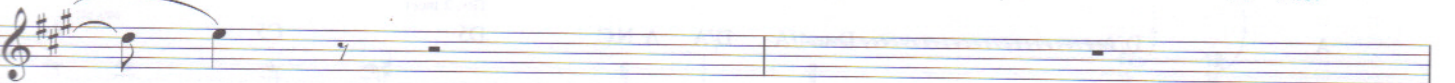
A

D/A

Dsus4/A

D/A

A NC.

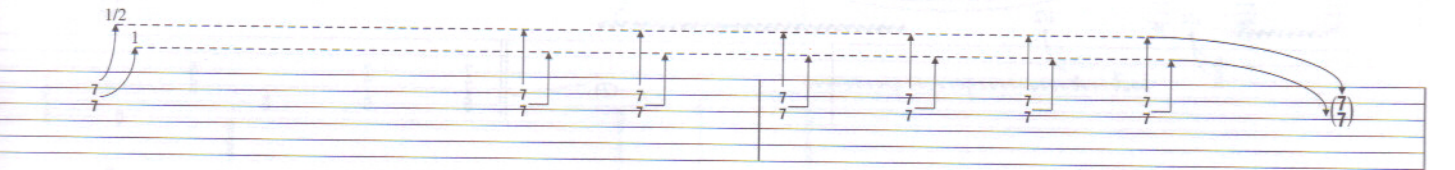


Gtr. 2

loco



1/2



A

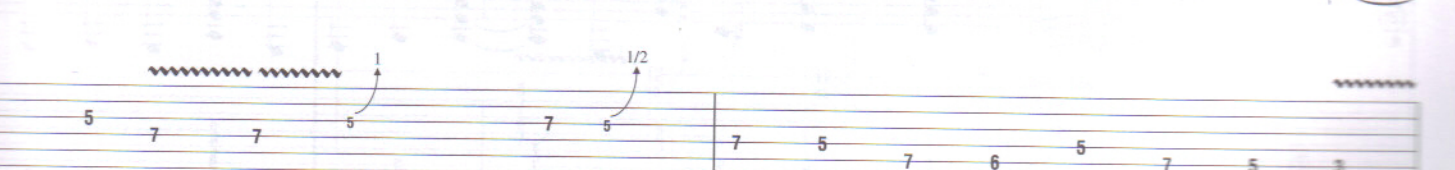
D/A

Dsus4/A

D/A

A

NC.



C5

N.C.

C5

A ser - pent's tongue, cal - cu - lat - ing mind. \_\_\_\_\_ Gets top bill - ing for her

N.C.

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

A

D/A

Dsus4/A

D/A

A N.C.

hip shake di - vine. \_\_\_\_\_

P.M. - - - -

1/4

P.M.

P.M.

1/2

# Pre-Chorus

Gtr. 2 tacet

A

D/A

Dsus4/A

D/A

A N.C.

D5

C5

A5

She Look to the sky; -  
ain't ain't got no mon -

Gtr. 1

ey, \_\_\_\_\_

there's no rain in the sight. \_\_\_\_\_  
can't pay in the rent. \_\_\_\_\_

steady gliss.

D5 C5 A5 N.C.

Bet - ter wear your rub - ber, boys, —  
 It's a sun - ny day now, ba - by,

2nd time, Gtr. 2: w/ Fill 1

E5 E7#9 N.C.

if Bet - ty is on your date to - night. }  
 ev - 'ry night on her back that's spent. } My

Gtr. 2

w/ bar

-2 1/2

Gtr. 1

Fill 1

Gtr. 2

Chorus

A D/F# G5 D/F# G5 D/F# A

hon - ey, it's how ya mak - in' mon - ey. Boys call ya hell

Rhy. Fig. 3

Gtrs. 1 & 2

P.M. T T P.M. T T P.M. T

0 2 3 0 2 3 0 2 3 0 2 3

To Coda

Gtr. 1: w/ Rhy. Fig. 3 (1st 3 meas.)

N.C. A N.C. A D/F# G5 D/F# Gsus2

on high heels. My ba - by, the way ya walk it, talk it.

End Rhy. Fig. 3

Gtr. 2

P.M. T T P.M. T T

0 2 0 0 2 0 0 2 3 3 0 2 3 5

D/F#

A

Gtr. 1

E  
12fr.

Town calls ya hell on high heels.

5 3 5 3 5 3 5 3 5 3 5 3

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

A D/A Dsus4/A D/A A N.C. A D/A Dsus4/A D/A A N.C.

w/ bar grad. dive

(0) -1 slack

Verse

Gtr. 1: w/ Rhy. Fig. 2

C5

N.C.

C5

N.C.

2. Sex - y Su - ki, lit - tle gei - sha girl, \_\_\_\_\_ giv - ing ev - 'ry sam - u - rai a twirl. \_\_\_\_\_

w/ bar

16

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

A

D/A

Dsus4/A

D/A

A N.C.

A

D/A

Dsus4/A

D/A

A N.C.

1

(16)

16 16 16 16 (16) 14 (14)

grad. bend

steady gliss.

16 16 9 4

Gtr. 1: w/ Rhy. Fig. 2  
Gtr. 2 tacet

C5

N.C.

C5

N.C.

An H - I - V V - I - P, \_\_\_\_\_ back-seat pant - ies down a - round her knees. \_\_\_\_\_

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

A

D/A

Dsus4/A

D/A

A N.C.

A

D/A

Dsus4/A

D/A

A N.C.

*D.S. al Coda*

w/ bar

grad. dive

17 20 17 20 (17) 20

0

-1 1/2 -2 1/2

Gtr. 1: w/ Rhy. Fig. 3 (3 times)

A D/F# G5 D/F# Gsus2

ba - by, the way ya walk it, talk it.

Gtr. 2

P.M. T T P.M. T T

D/F# A N.C. A N.C. A D/F# Gsus2

Town calls ya hell on high heels. My hon - ey, it's how

P.M. T P.M. T T

D/F# G5 D/F# A N.C. A N.C.

ya mak - in' mon - ey. Boys call ya hell on high heels. My

hold bend

16 16 16 17 (16) 17

A D/F# Gsus2 D/F# G5

ba - by, the way ya walk it, talk it.

P.M. T T P.M. T T

Town calls ya hell on high heels.

D/F# A N.C. A N.C.

Gtr. 3 (dist.)

*f*

14 16 14

Gtr. 2

P.M. T

3 5 3 0 2 2 2 2 0 0 2 0

### Guitar Solo

Gtr. 1: w/ Rhy. Fig. 3 (4 times)

Gtr. 2: tacet

Gtr. 3

A D/F# G5 D/F# G5 D/F# A

(14) 16 14 16 14 16 14 16 14

1 1/2

N.C. A N.C. A D/F# G5

16 14 14 17 14 17 14 17 14 17 14 16 14 17 (17) 14 17 (17) 14 17 (17) 14 17 (17) 14

D/F# G5 D/F# A

17 17 17 17 (17) 17 (17) 14 17 14 17 14 16 14 16 14 15 14 16

NC. A NC. A D/F# G5 D/F# G5

let ring-----

15 14 16 14 16 14 (14) 16 17 17 16 17 16 17 17 20 (20) 17

D/F# A NC. A NC.

20 (20) 17 20 (20) 17 20 (20) 17 20 20 20 20

12

A D/F# G5 D/F# G5

19 17 19 17 19 19 17 19 19 17 19 17 19 19 17 19

D/F# A NC. A NC.

Wow!

19 17 19 17 19 19 17 19 19 17 19 17 19 19 17 19 20 17 20 19 20 19 20 19 19 20 17 19 17 1/2

# Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 3 (7 3/4 times)

A D/F# G5 D/F# G5 D/F# A

Hon - ey, \_\_\_\_\_ it's how \_\_\_\_\_ ya mak - in' mon - ey. Boys call ya hell -

w/ wah-wah as filter

19 (19) 14 17 16 (16) (16) 14

N.C. A N.C. A D/F# G5 D/F# G5

on high heels. My ba - by, the way ya walk it, talk it.

Riff A

(14) (14) 12 14 17 16

D/F# A N.C. A N.C.

Town calls ya hell on high heels. My

Gtr. 2

5 7 8 10 10

7 9 10 12 12

Gtr. 3 End Riff A

1/2

(16) (16) (16) 14 (14)

Gtr. 3: w/ Riff A (5 3/4 times)

A D/F# G5 D/F# G5 D/F# A

hon - ey, it's how ya mak - in' mon - ey. Boys call ya hell

Gtr. 2

(10) (10)

12 12

NC. A N.C. A D/F# G5

on high heels. My ba - by, the way

Fill 2

End Fill 2

1 1/2 14 16 17 1/2 14 14 16 1

w/ voc. ad lib (next 20 meas.)  
Gtr. 2 tacet

Gtr. 3: w/ Fill 2

D/F# G5 D/F# A N.C. A N.C.

ya walk it, talk it. Town calls ya hell on high heels. My

Gtr. 4 (dist.)

f grad. bend

14 16 17

A D/F# G5 D/F# G5

hon - ey, it's how ya mak - in' mon - ey.

1 1/4 1/4 1/4 1/4

(17) 19 17 19 19 17 19 19 17 19

D/F# A N.C. A N.C.

Boys call ya hell on high heels. My

8va

3 3

w/ bar - hold bend

1/4 1/4 1 1

19 17 19 19 17 20 20 (20) (20) (20) (20)

A D/F# G5 D/F# G5

ba - by, the way ya walk it, talk it.

8va

17 17 20 17 17 20 17 17 20 17 17 20 17 17 20 17 17

D/F# A N.C. A N.C. A D/F# G5

Town calls ya hell on high heels. My hon - ey, it's how

8va

1/2 1/2 1/2 1/2 1 1 1 1/2 1/2

19 (19) 17 19 19 17 19 (19) 17 19 19 20 (20) 19 (19) 17 19 (19) 17

D/F# G5 D/F# A N.C. A N.C.

ya mak - in' mon - ey. Boys call ya hell on high heels. My

8va

1 grad. release 1/2 1/2 1 mf

19 19 19 19 (19) 19 19 17 19 17 20 5 8 5 7 5 7 5

A D/F# G5 D/F# G5 D/F# A

ba - by, the way ya walk it, talk it. Boys call ya hell

8va

f grad. bend 1 1/2

16 0 19 17 19 19 17 19 17 20 17 20

Free time

Gtr. 1

on high heels, ah. Oh, ba - by,

Gtr. 4

8va

loco

1 20 17 20 17 20 17 20 17 20 17 20 19 20 19 17 19

Gtr. 3

(14)

Gtr. 1 tacet

N.C.

nice shoes.

3

19 19 17 17 (17) 17 17 19 (19) -1

\*2nd string sounded by vibrato; don't pick.

w/ bar -----

(14)

# HOME SWEET HOME

Words and Music by  
Tommy Lee and Nikki Sixx

Moderate rock ♩ = 102

*Intro:*

**Piano** (arr. for gtr.)

Em/B

C7/Bb

*mf*  
hold throughout

Verse 1:  
Cont. piano fig. simile  
C

F/C

Em/B

You know\_\_ I'm a dream-er

but my heart's of gold,\_\_\_\_\_ I had a

C7/Bb

F/C

run      a - way\_      high\_\_

so I would-n't come home low.\_\_\_\_ Just when\_\_\_\_

C

Em/B

things went right,

it does - n't mean they were al - ways wrong,--

just take this

**Acous. Gtr. 1 (12-string)**

### Rhy. Fig. 1

*mf*  
hold throughout

C7/B $\flat$  F/C

song, and you'll nev-er be\_\_ left all a - lone... Take me to your

TAB

C Em/B

heart, feel me in your bones, just one more

TAB

C7/B $\flat$

night, and I'm com-ing off\_\_ this long and wind - ing road.\_\_ I'm on my

Elec. Gtr. 1 (w/dist.)

F5

Elec. Gtr. 2 (w/dist.)

mf

17

17

end Rhy. Fig. 1

Chorus:

A $\flat$ 5



B $\flat$ 5



C5



way, I'm on my way, home sweet home. To -

Riff A

*f* w/bar

TAB: 4 6 3 6 4 6 6 8 5 8 6 8 8 (8)

A $\flat$ 5



Cont. rhy. simile

night, to - night, I'm on my way. I'm on my

TAB: 5 3 5 4 3 3 6 3 6 5 3 3 3 3 3 3

B $\flat$ 5



C5



way, home sweet home. You know that I

end Riff A

TAB: 7 7 7 7 5 5 5 5 3

Verse 2:  
w/Rhy. Fig. 1 (Acous. Gtr. 1) simile

C Em/B

seen too man - y ro - man - tic dreams\_ up in

C7/Bb F

lights, fall - ing off the sil - ver screen. My heart's\_ like an

C Em/B

o - pen book,\_ for the whole world to read,\_ some - times

F5

Elec. Gtr. 1

C7/Bb

noth - ing keeps me to - geth - er at the seams. I'm on my

Elec. Gtr. 2

TAB

17

17

Chorus:  
w/Riff A (Elec. Gtr. 2) simile

Ab5 Bb C5

Elec. Gtr. 1

way,\_ I'm on my way,\_ home sweet\_ home. To -

Ab5 Bb5

Cont. rhy. simile

night, to - night\_ I'm on my way,\_ just set me free,\_ home sweet\_

C5



Bb5



home.

Elec. Gtr. 3

Home

sweet\_

Tablature for the first system, corresponding to the first staff. It includes fret numbers (11, 8, 11, 10, 8, 11, 10, 8, 10, 8, 10, 8, 6, 6, 6, 5, 5, 5, 5, 6, 6, 6, 6, 8, 8, 8, 8, 10, 10) and a 3-measure triplet in the 11th measure.

Ab5



Bb5



home.

Home

sweet\_

15ma -----

P.H. -----

Tablature for the second system, corresponding to the second staff. It includes fret numbers (8, 10, 8, 10, 8, 10, 8, 8, 6, 7, 7, 7, 7, 5, 5, 5, 5, 3, 3, 5, 5) and a 1-measure triplet in the 11th measure.

C5



Bb5



Ab5



home.

(15ma)

Home sweet\_ home.

Tablature for the third system, corresponding to the third staff. It includes fret numbers (5, 5, 5, 5, 5, 5, 5, 3, 5, 6, 6, 6, 5, 5, 5, 5, 6, 6, 6, 6, 8, 8, 8, 8, 10, 10) and a 1-measure triplet in the 11th measure.

Bb5



C5



8va

P.M. - -

P.M. - -

Tablature for the fourth system, corresponding to the fourth staff. It includes fret numbers (8, 10, 8, 10, 8, 10, 10, 11, 13, 10, 11, 13, 10, 11, 13, 10, 11, 13, 10, 11, 13, 10, 11, 13, 10, 11, 13) and a 1-measure triplet in the 11th measure.

Bb5



Ab5



Bb5



(8va)

Musical notation for the first system, featuring a treble clef staff with a melodic line and a guitar tablature staff below it. The tablature includes fret numbers and fingerings (1, 3, 10, 11, 13, 10, 12, 13, 10, (10), 10, (10), 10, (10), 8, 10, (10), 6, (6), 6, 6, 6, 8).

C5



Bb5



Musical notation for the second system, featuring a treble clef staff with a melodic line and a guitar tablature staff below it. The tablature includes fret numbers and fingerings (10, 10, 8, 10, 8, 10, (8)/10, 10, 10, 8, 8, 10, 10, 8, 8, 8, 7, 7, 7, 7, 8, 8, 8, 8, 10, 10, 10, 5, 8, 10). The text "P.M. - -" appears above the staff.

Ab5



Bb5



w/Riff A (Elec. Gtr. 2) 1st 3 meas.  
2 times, simile (overdub)

Ab5



Musical notation for the third system, featuring a treble clef staff with a melodic line and a guitar tablature staff below it. The tablature includes fret numbers and fingerings (8, 10, 8, 10, 8, 10, 8, 8, 8, 7, 7, 7, 7, 5, 5, 5, 7, 5, 3, 5, 3). The lyrics "Oo, I'm on my way, I'm on my" are written below the staff. The text "w/bar" appears above the staff.

Bb5



C5



Musical notation for the fourth system, featuring a treble clef staff with a melodic line and a guitar tablature staff below it. The tablature includes fret numbers and fingerings (7, 7, 7, 7, 9, 9, 5, (17) (17) (17), 3, (3)). The lyrics "way, home sweet home. Yeah, I'm on my" are written below the staff. The text "w/bar" and "grad. dive w/bar" appear above the staff.

A♭5



B♭5



C5

Elec.  
Gtr. 1

way, — just set me free, — home — sweet — home. —

P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - |

TAB: 5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 5

B: 3 3 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 3

## Outro:

Piano C Em/B

*mf*  
hold throughout

TAB: 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

B: 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

C7/B♭ F/C C

Hmm, — hmm, —

TAB: 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

B: 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

Em/B C7/B♭ F/C

hmm hmm hmm, oo - oo. —

rit.

TAB: 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

B: 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

# KICK START MY HEART

Words and Music by  
Nikki Sixx

\*All gtrs. tune down 1 whole step:

⑥ = D    ③ = F

$$\textcircled{5} = G \quad \textcircled{2} = A$$

④ = C    ① = D

**Moderately fast** ♩ = 180

*Intro:*

## Freely

**Elec. Gtr. 1 (w/dist.)**

**Elec.**  
**Gtr. 2**  
*(w/dist.)*

**a tempo**

G5      G♯5      A5

XXX    XXX    XXX

3fr.    4fr.    5fr.

133    133    133

\*Music sounds a whole step lower than written.

**\*\*Pre-press vib. and slowly release to pitch.**

\*\*\*Elec. Gtr. 1 tacet on repeat.

G5      G♯5      A5

3fr.      4fr.      5fr.

133      133      133

1.

G5      G♯5

3fr.      4fr.

133      133

2.

G5      G $\sharp$ 5

3fr.      4fr.

133      133

*Cont. in notation*

A5  
5fr.  
133

G5

XXX 3fr.

133

D5

xx xx 5fr

133

Dsus

1334

D

1333

Dsus

1334

D

1333

A5

5f

133

P.M. - - - - -

TAB

2 2 0 3 0 3 0 5 5 3

2 0 3 0 4 5

8 7 7 7 7 5 5 5 5

8 7 7 7 5 5 5

7 7 7 7 5 5 5 2 2 0

3

G5



D5



Dsus



D



D5



A5



Musical notation for the first system, including a treble clef staff with a key signature of two sharps (F# and C#), a guitar tablature staff (TAB) with fret numbers, and a bass staff.

G5



D5



G5



G#5



Musical notation for the second system, including a treble clef staff with a key signature of two sharps (F# and C#), a guitar tablature staff (TAB) with fret numbers, and a bass staff.

1. When

Verse:

A5



G5



G#5



A5



Musical notation for the third system, including a treble clef staff with a key signature of two sharps (F# and C#), a guitar tablature staff (TAB) with fret numbers, and a bass staff.

I get high, I get high on speed, top fuel fun-ny car's a  
 2. Sky - dive nak-ed from an aer-o-plane or a la - dy with a bod-y from

Musical notation for the fourth system, including a treble clef staff with a key signature of two sharps (F# and C#), a guitar tablature staff (TAB) with fret numbers, and a bass staff.

P.M.

P.M.

Musical notation for the fifth system, including a treble clef staff with a key signature of two sharps (F# and C#), a guitar tablature staff (TAB) with fret numbers, and a bass staff.

KICK START MY HEART

G5 3fr. C5 3fr. G5 3fr. D5 5fr.

drug out - er space. My heart, My heart, my heart, kick - start my heart. my heart, kick - start my heart.

(P.M.) -----

TAB

7 7 7 7 7 5 5 0 5 5 5 7

5 5 5 5 5 3 3 3 3 3 3 5

Dsus 5fr. D 5fr. D5 5fr. Dsus 5fr. D 5fr. G5 3fr. G#5 4fr. A5 5fr.

Say, Al - ways got the cops com - in' I got trou - ble, trou - ble

Elec. Gtr. 2

P.M. ----- P.M. -----

TAB

8 7 8 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

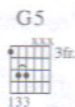
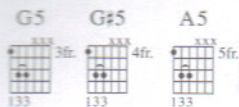
Elec. Gtr. 1 (on repeat)

8va -----

TAB

8 8 8 8 10/15/17 17 17 19 17 20 17 17 20 (20)

9 9 9 9 9/ 9/ 9/ 9/ 9/ 9/ 9/ 9/ 9/ 9/ 9/ 9/ 9/ 9/



af - ter me, cus - tom built bike do - in' one - o - three. } My heart,  
in my eyes, I'm just look - in' for an - oth - er good time.

(P.M.) ----- P.M. -----

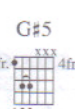
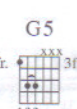
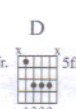
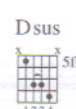
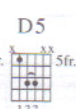
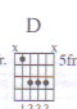
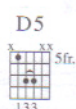
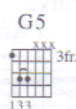
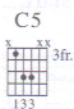
TAB

7 7 7 7 7 5 6 7 7 7 7 7 7 7 7 7 5 0

5 5 5 5 5 3 4 5 5 5 5 5 5 5 5 5 3

(8va) -----

TAB



My heart, kick-start my heart.

P.M. -----

TAB

5 7 8 7 8 7 5 6

5 7 7 7 7 7 5 6

3 5 5 5 5 5 3 4

8va

Elec. Gtr. 1

1/2 w/bar vib. bar dive

TAB

19 (19) 19 17 15 17 17

Pre-chorus:

A5 3fr. G5 3fr. G#5 4fr. A5 5fr. A5 5fr.

Ooh, are you read - y, girls?\_\_\_\_ Ooh, are you read - y now?\_\_ Whoa, \_

Elec. Gtr. 2

Elec. Gtr. 1 w/bar dive w/bar

TAB

Chorus:

G5 3fr. D5 5fr. Dsus 5fr. D 5fr. Dsus 5fr. D 5fr. A5 5fr.

yeah.\_\_\_\_ Kick - start my heart, Give it a start.\_\_\_\_ Whoa, \_

Elec. Gtr. 1 Rhy. Fig. 1

P.M. -----|

TAB

G5 3fr. D5 5fr. Dsus 5fr. D 5fr. D5 5fr. A5 5fr.

yeah.\_\_\_\_ Ba - by,\_\_\_\_ whoa, \_

TAB

G5



D5



Dsus



D



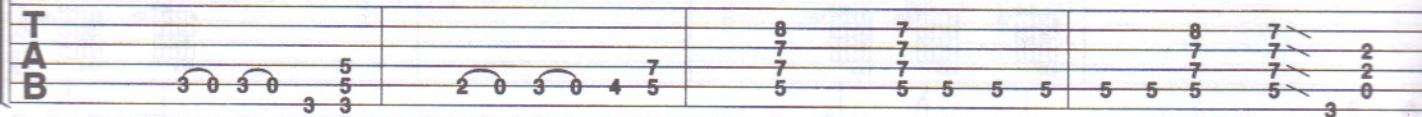
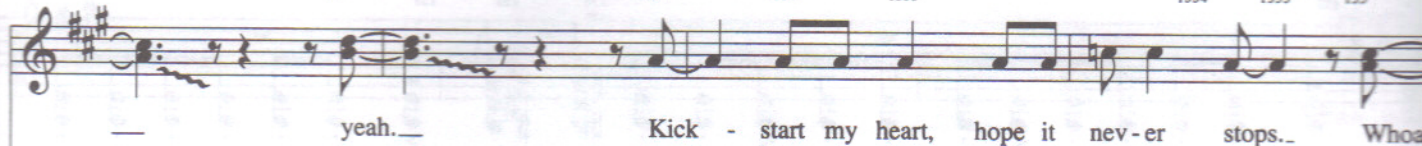
Dsus



D



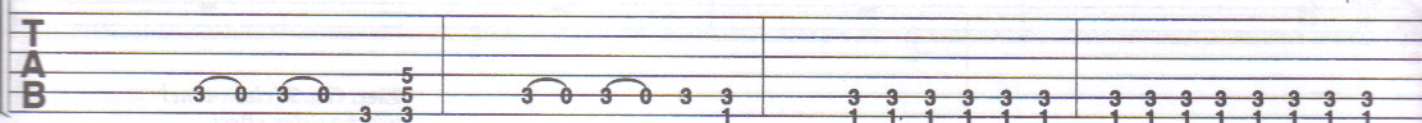
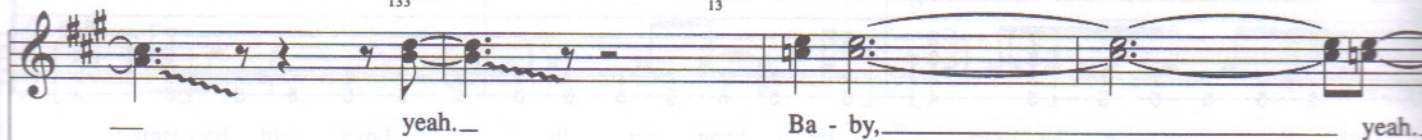
A5



G5



F5



1.

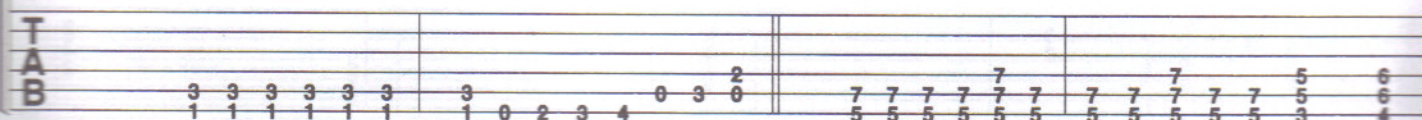
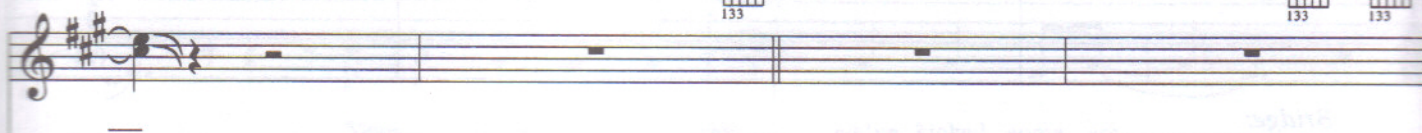
A5 Interlude:



G5



G#5





20

G5

Dsus

D

A

When we

start - ed this band all we need - ed, need - ed a - was a laugh.

TAB

G5

D5

start - ed this band all we need - ed, need - ed a - was a laugh.

TAB

A

G5

Dsus

D

Years gone by, I say we've kicked some ass.

TAB

A G5 D5

When I'm en - raged or hit - tin' the stage,

Elec. Gtr. 2

Elec. Gtr. 1

TAB

0 2 3 4 0 3 0 3 0 3 2

A G5

'dren - a - lin rush - in' through my veins and I say we're still kick - ing

Cont. in slashes

TAB

2 3 2 3 2 0

D5 A5 G5 D5

Elec. Gtr. 2

ass. Said ooh, aah, kick -

A5 G5

start my heart, I hope it nev - er stops. And I think we did

D5 A5

Chorus:  
w/Rhy. Fig. 1 (Elec. Gtr. 2)

G5

pick scrapes

all of this to rock. Whoa, yeah.

— Kick - start my heart, give it a start. — Whoa, — yeah. —

**Elec. Gtr. 1**

*vib. bar* *w/talk bar*

**TAB**

5 7 5

× (×)

Push down the vib. bar, pick the low E string and gradually release the bar.

— Kick - start my heart, hope it nev-er stops. — Whoa, — yeah, —

**TAB**

7 5 7 5 7 5 7 7 7 5 7 5 7 5 7 5 7 7 7

— ba - by, —

**Elec. Gtr. 2**

**TAB**

5 2 0 3 0 4 5 5 7 7 7 5 0 2 3 4 0 3 0

**Elec. Gtr. 1**

**TAB**

7 7 5 7 7 5 7 7 5 7 7 5 7 7 5 7 7

**Guitar Solo:**  
w/Rhy. Fig. 1 (Elec. Gtr. 2) 1st 8 bars, simile

**Elec. Gtr. 1**  
8va

G5 3fr. 133 D5 5fr. 133 Dsus 5fr. 1334 D 5fr. 1333

w/talk box

17 19 19 20 19 19 19 19 20 20 19 19 22 22 19 19 20 20 19 19 22 0 24 24 0 0 22 22 0 0 20 20 0 0 22 0 0

**TAB**

(8va)

Dsus 5fr. 1334 D 5fr. 1333 A5 5fr. 133 G5 3fr. 133 D5 5fr. 133 Dsus 5fr. 1334 D 5fr. 1333 D5 5fr. 133

19 19 0 0 20 19 19 17 20

5 7 5 7 5 5 7 5 7 5

**TAB**

**Outro Chorus:**  
w/Rhy. Fig. 1 (Elec. Gtr. 2) simile

A5 5fr. 133 G5 3fr. 133 D5 5fr. 133 Dsus 5fr. 1334 D 5fr. 1333

Whoa, yeah, kick - start my heart, hope

7 5 7 5 7 7

Dsus 5fr. 1334 D 5fr. 1333 A5 5fr. 133 G5 3fr. 133 D5 5fr. 133 Dsus 5fr. 1334 D 5fr. 1333 D5 5fr. 133

it a start. Whoa, yeah, ba - by,

A5 5fr. 133 G5 3fr. 133 D5 5fr. 133 Dsus 5fr. 1334 D 5fr. 1333

Whoa, yeah, Kick - start my heart, hope it



3 5 7 6 7 5 7 5 7 5 7 5 8 5 5 8 10 8 10 10 8 10

B5 7fr.

C5 3fr.

10 8 10 8 8 10 8 10 8 10 8 9 7 5 7 5 7 7 5 7 7 (7) 5 7 5 7 5 7 5 7 5 7 5 3

8va

20 (20) 17 20 17 20 17 20 20 20 17 20 17 19 (19) 17 19 17 19 17 19 17 17 17 15 17 15 17 15 17

D5 10fr.

A5 5fr.

8va

20 (20) 17 20 17 20 17 20 20 20 17 20 17 19 (19) 17 19 17 19 17 19 17 17 17 15 17 15 17 15 17

D5 10fr.

A5 5fr.

8va

20 (20) 17 20 17 20 17 20 20 20 17 20 17 19 (19) 17 19 17 19 17 19 17 17 17 15 17 15 17 15 17

D5 10fr.

A5 5fr.

8va

20 (20) 17 20 17 20 17 20 20 20 17 20 17 19 (19) 17 19 17 19 17 19 17 17 17 15 17 15 17 15 17

D5 10fr.

A5 5fr.

# LOOKS THAT KILL

Words and Music by  
Nikki Sixx

All gtrs. tuned down 1 whole step:

⑥ = D    ③ = F  
⑤ = G    ② = A  
④ = C    ① = D

Moderate rock ♩ = 136

Intro:

**Elec. Gtr. 1 (w/dist.)**

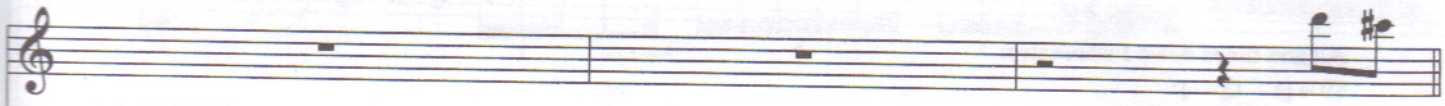
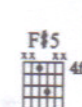
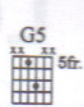
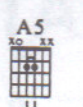
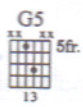
*mf*

A5 11      G5 13 5fr.      F#5 13 4fr.

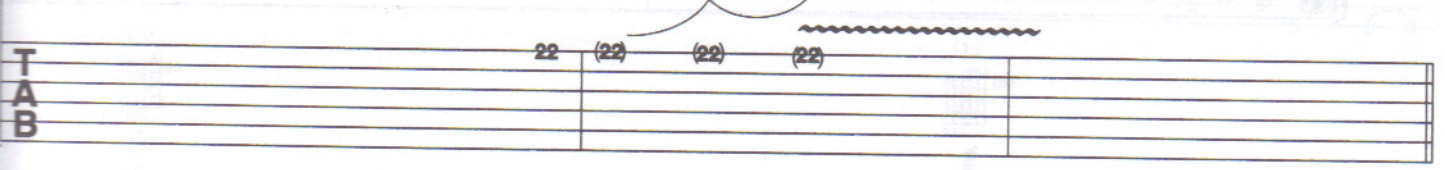
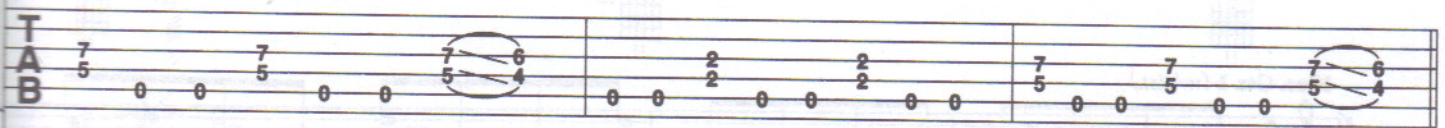
A5 11      G5/A 13 5fr.      F#5/A 13 4fr.      A5 11

**Elec. Gtr. 2 (w/dist.) 1st time only**

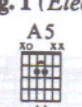
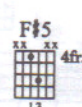
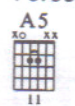
*mf*



1. 3. Now lis -



Verse:



w/Rhy. Fig. 1 (Elec. Gtr. 1) 6 times, simile

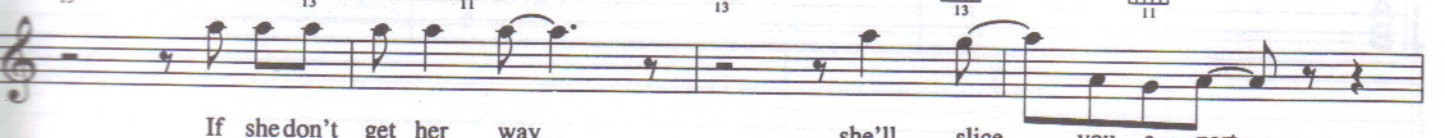
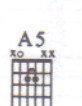
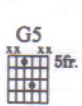
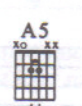
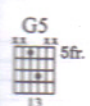
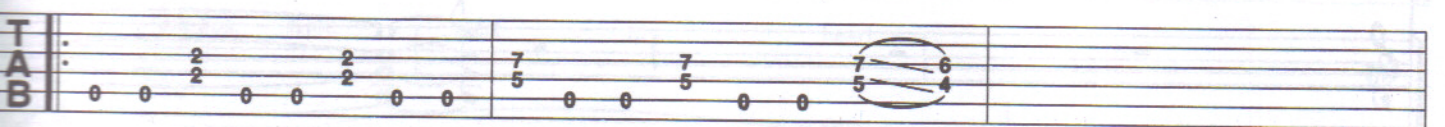


- ten up.  
- let proof,

She's (a) ra - zor sharp.  
she keeps her mo - tor clean.

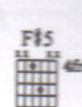
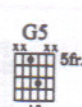
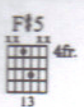
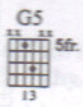
Rhy. Fig. 1

end Rhy. Fig. 1

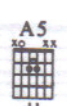
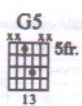
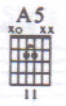


If she don't get her way\_\_  
Oo, and be - lieve\_\_ me, you,

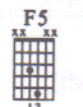
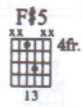
she'll slice\_\_ you a - part.\_\_  
she's a num - ber thir - teen.\_\_



Now she's a cool, cool black, she  
 The church strikes mid - night. She's look - in'



moves like a cat. —  
 loud - er in loud - er. If you don't get her game, —  
 She's gon - na turn on your juice, boy,

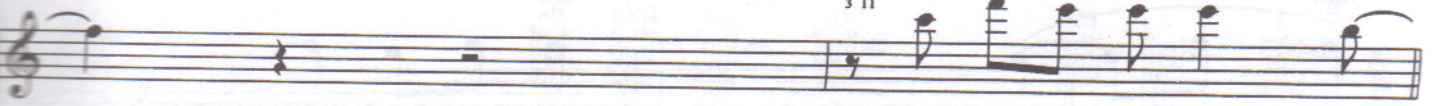
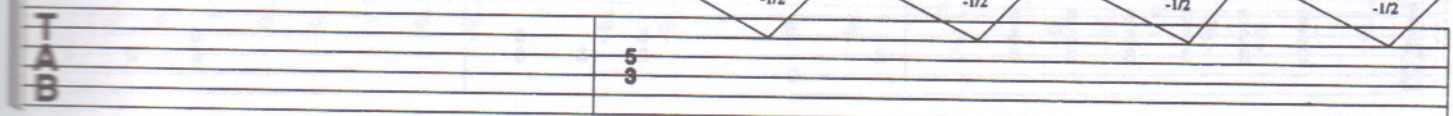


or well, you — might - not make it back. —  
 then she'll — turn on the pow - er. —

Elec. Gtr. 1



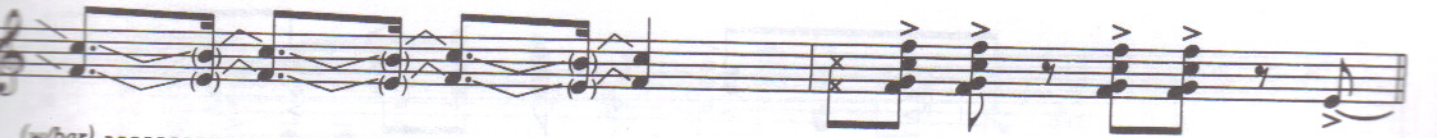
w/bar



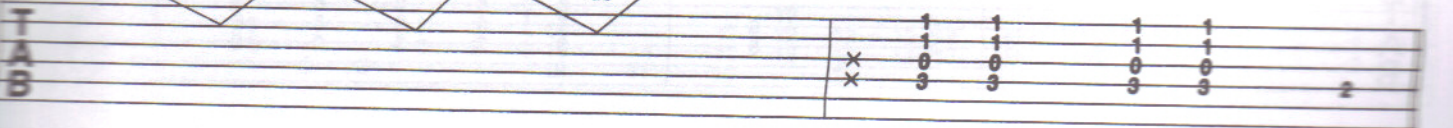
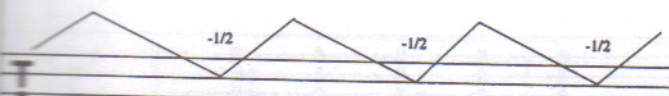
— }

She's got the looks that kill. —

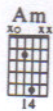
Elec. Gtr. 1



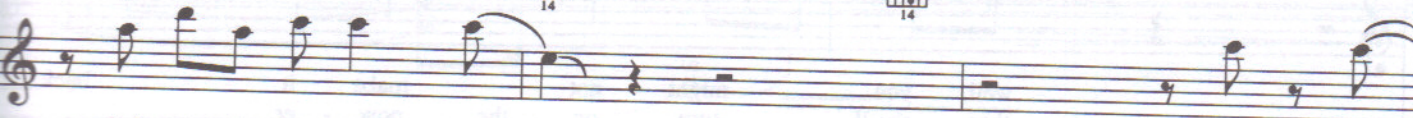
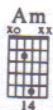
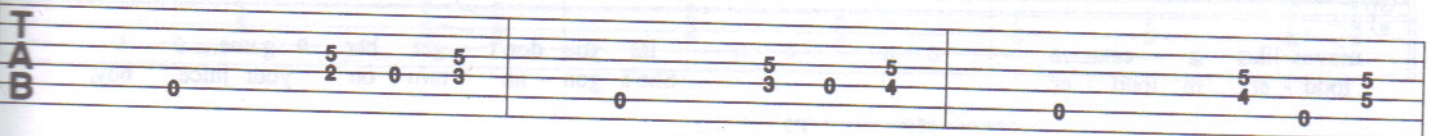
(w/bar)



Pre-chorus:

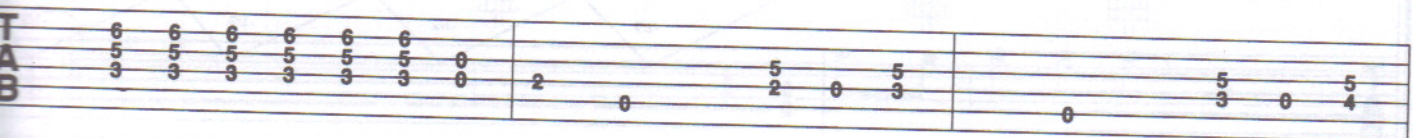


That kill, \_\_\_\_\_

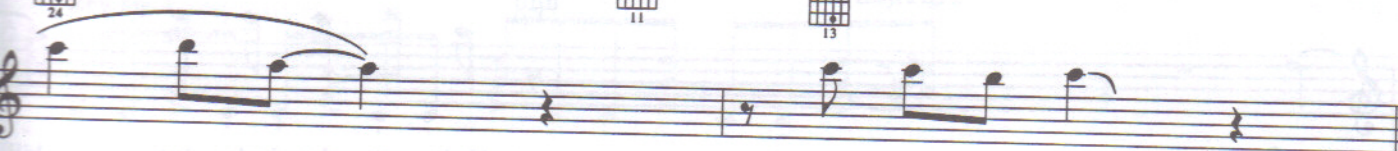


she's got the look that kills. \_\_\_\_\_

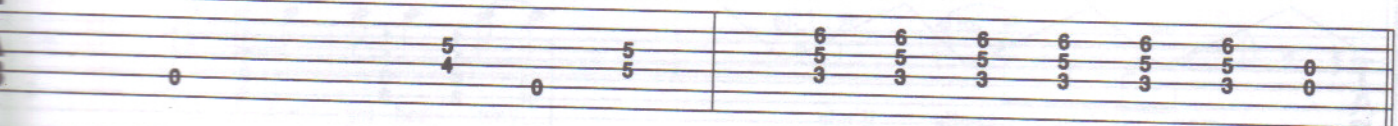
That kill, \_\_\_\_\_



To Coda ☼



she's got the look.



1.

**Chorus:**

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile

A5 11 G5 13 5fr. F#5 13 4fr.

Bkgd. Vcl.: She's got the looks that kill.\_\_\_\_\_

A5 11 G5 13 5fr. F#5 13 4fr.

She's got (the) looks that kill.\_\_\_\_\_

2. Now she's bul -

2.

**Chorus:**

A5 11 G5 13 5fr. F#5 13 4fr. A5 11

Bkgd. Vcl.: She's got the looks that kill.\_\_\_\_\_

She's got (the)

**Elec. Gtr. 1**

G5 13 5fr. A5 11 E/G# 14 Gsus 1334 10fr. G5 133 10fr. D/F# 14 9fr. A 312 9fr. E 333 9fr.

looks that kill.









Musical staff with notes and rests.

She's got the looks that kill. —

Musical staff with notes and rests.

TAB: 10 10 8 7 7 2 2 7 7 7 6




Musical staff with notes and rests.

She's got (the) look.

Musical staff with notes and rests.

P.M. -----|

TAB: 2 2 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Elec. Gtr. 2

Musical staff with notes and rests.

*mf*  
P.M. -----|

TAB: 9 2 7 6 5 4 6 5 8 5 8 (8) 5 9 9 9 9





Guitar Solo:  
w/Rhy. Fig. 1 (Elec. Gtr. 1) 4 times, simile





Musical staff with notes and rests.

TAB: 8 5 8 5 9 8 5 8 5 9 8 5 8 5 8 5 5 5 5 5 7 (7) 5




**A5**  **G5**  **F#5**  **A5** 

P.H.

TAB

7 (7) 5 7 (7) 5 7 (7) 5 5 (5) 8 7 8 7 5 7

P.H. -

**G5**  **F#5**  **A5** 


(P.H.)

1/2 1/2 1/2 1/2

TAB

(7) (7) 7 5 5 8 5 5 8 7 5 7 7 5 7 5

*D.C. al Coda*

**F5** 

Elec.  
Gtr. 1

Y - yeah!

partial P.H.

1 1/2

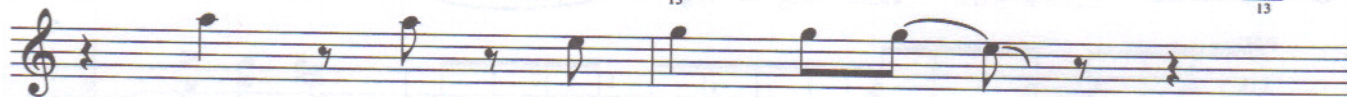
TAB

5 7 6 5 3 (3) 5 3 0 0 5 5 (5)

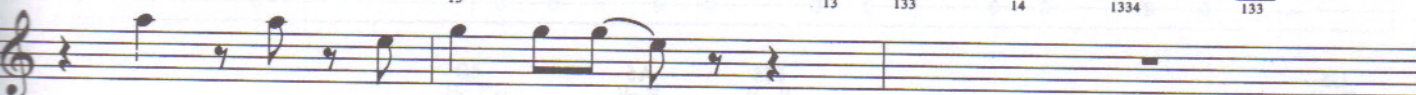


Coda

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile

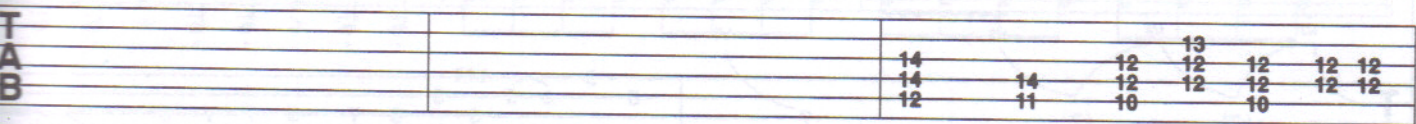
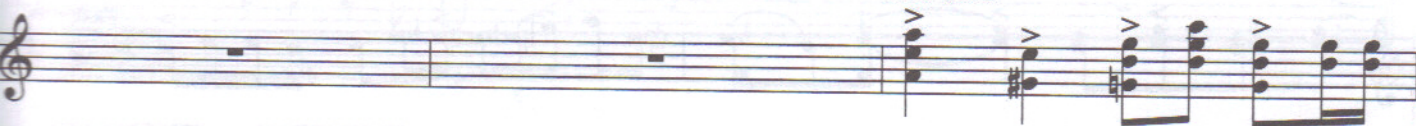


She's got the looks that kill.\_\_\_\_



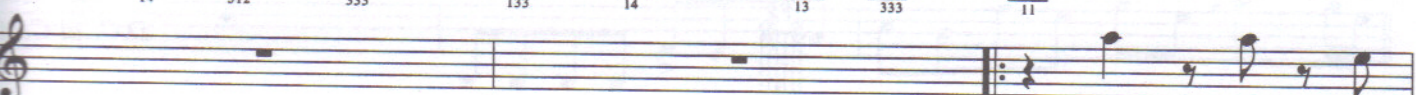
She's got the looks that kill.\_\_\_\_

Elec. Gtr. 1

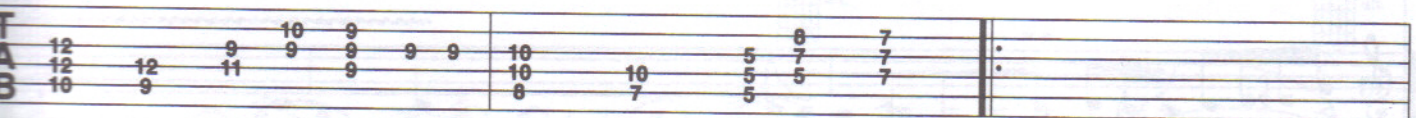


Outro Chorus:

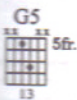
w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile



She's got the



Repeat and fade



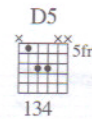
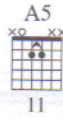
looks that kill.\_\_\_\_

She's got the looks that kill.\_\_\_\_

# PRIMAL SCREAM

Words and Music by  
Mick Mars, Tommy Lee, Vince Neil and Nikki Sixx

Tune down 1 step:  
(low to high) D-G-C-F-A-D



## Intro

Moderately ♩ = 108

N.C.  
(Bass & drums)



Come on! —

Gtr. 2 (dist.)



*f*  
Harm.  
w/ bar



Gtr. 1 (dist.)



*f*  
Harm.  
w/ bar

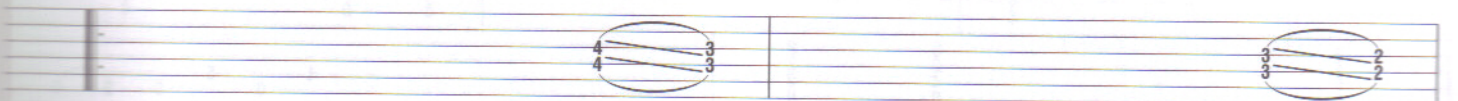


## A Riff A



*f*  
w/ slide

End Riff A



## Rhy. Fig. 1



Gtr. 3 tacet  
G5

1.

Oh!

End Rhy. Fig. 1

Gtrs. 1 & 2

A5

N.C.

Ha, ha, — ha, ha. —

Verse

2nd time, Gtr. 5 tacet

A

D/A

A

N.C.

1. Broke dick dog, and head — hung low, tail knocked in the dirt. —  
2. Jan - ou said the me - ters are red, gon - na blow a neu - rot - ic fuse. —

Yeah,

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)

A

D/A

A

N.C.

Time and time of be - ing told — trash is all I'm worth. —  
show a lit - tle, a lit - tle pain, — un - lock a lot of truth. —

When  
When

A D/A A NC

I was just a young boy, had to take a lit - tle grief.  
Dad - dy was a young man, his home was a liv - ing hell.

A D/A A N.C.

Now that I'm much old - er, don't put your shit on me. No!  
Ma - ma tried to be so, per - fect; now her mind's a pad - ded cell. Yeah!

Gtr. 3

# Pre-Chorus

A D/A A

Grab it and shake it.

2nd time, Gtr. 3: w/ Fill 1  
C5

Gtr. 3

Gtrs. 1 & 2

Gtr. 4 (dist.)

Gtrs. 1 & 2

# Fill 1 Gtr. 3

Gr. 4 tacet  
G5

Reach down and scrape it. \_\_\_\_\_

You \_\_\_\_\_ just got to \_\_\_\_\_

steady gliss.

Gtrs. 1 & 2

P.M. -----

## Chorus

1st & 2nd times, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

3rd time, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)

Gr. 3: w/ Riff A

A

scream

and shout.

(Scream!

Shout!

{ 1. Rip that moth - er out. \_\_\_\_\_  
2., 3. Tear that suck - er down. \_\_\_\_\_ }

G5

Gr. 3: w/ Riff A  
A

You just got - ta say... \_\_\_\_\_

Ow!

Pri - mal scream and shout.

{ 1. Oo, \_\_\_\_\_

Hey! \_\_\_\_\_

Scream!

Shout!)

To Coda 1

To Coda 2

G5

let's tear it out. \_\_\_\_\_  
3. Shut that tow - er down. \_\_\_\_\_ }

You just got - ta say... \_\_\_\_\_

Get it!

N.C.  
Gtrs. 1 & 2 Riff B

A5

End Row

End Roll

5 4 2 4 2 3 4 2 4 2 5 4 2 4 2 3 4 2 0

N.C.  
Riff C

*D.S. al Coda*

A6

End Riff

Gtr. 5 (dist.)

 $f$ 

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with a forte dynamic marking (*f*). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bottom staff is a single-line bass staff with fingerings indicated by numbers 0 through 5. The first measure of the bottom staff contains the sequence 4, 2, 0, 2, 0, followed by a 2 in the next measure. The second measure contains 3, 4, 5, 2, 4. The third measure contains 2, 0, 2, 0, followed by a 2 in the next measure. The fourth measure contains 3, 4, 0. The fifth measure contains 2, 3, 4, 0.

Gtrs. 1 &amp; 2

⊕ Coda 1

## Interlude

Gtrs. 1 & 2: w/ Riff B (4 times)

N.C.

A5

N.C.

Kick it!

Oo, — ma, ma, — ma. —

Ow! \_

A5

Gtr. 5: w/ Riff C (2 times)

N.C.

A6

N.C.

Yeah!

Oo, \_\_\_\_\_ yeah! \_\_\_\_\_

### Guitar Solo

A6

A5

Gtrs. 1 & 2

Gov. 6 (dist.)

*f*  
w/ slide

[illegible]

C5

17 17 15 17 17 17 17 15 15 17 17 (17)

G5

w/ voc. ad lib (next 11 meas.)

12 12 8 15 12 13 12 13 12 13 12 13 15 (15) 17 20

P.M. -----

w/o slide

A5

17 20 17 20 17 19 17 20 17 19 17 19 17 19 17 17 17 17

16 14 16 16 16 14 16 (16) 14 16 14 16 14 14 (14) 12 14 12 14 14 (14) 12 14 12 14 17

P.H. P.H. P.M. -----

Pitch: F#

\*Refers to harmonics only.

C5

15 17 17 17 19 19 19 17 19 19 19 20 20 17 17 20 20 17 22 22 20 22

G5

8va

D5

8va

### Verse

Gtrs. 1 & 2 tacet  
\*A5

3. (Hey man, get out of my face, — (I) deal with my prob-lems at my own pace. — With your —

steady gliss.

an - ti - hu - man views, deal with the pres-sures by play - ing the blues. — If you

\*Chord symbols reflect overall harmony.

Gtr. 6 tacet  
G5

screwed down

A5

want to live life on your own terms, — (you) got - ta be will - ing to crash and burn.

G5

NC.

D.S.S. al Coda 2

Wow! \_\_\_\_\_ Pri - mal

Gtrs. 1 & 2

3 3 3 3 5 3 3 3 3 5 3 3 3 3 5

⊕ Coda 2

A5

Gtrs. 1 & 2

Kick it! (Scream! Shout!)

Gtrs. 1 & 2

Gtr. 6

w/ bar (cont. in slashes)

3 3 3 3 5 3 3 3 3 5 0 -5 19 17 19 19 19

Gtr. 6 tacet

G5

Woo! Come on, \_\_\_\_\_ come on, \_\_\_\_\_ come on, \_\_\_\_\_

Rhy. Fig. 3

\*Gtr. 7 (dist.)

P.M. -----

17 19 17 (17)

\*Doubled throughout

Gtr. 7 tacet  
A5

Ha, ha, woo! \_

(Scream! Shout!)

End Rhy. Fig. 3 Gtr. 6

P.M. P.M.

Gtr. 6 tacet  
Gtr. 7: w/ Rhy. Fig. 3  
G5

Ah! Oh!

P.M.

**Outro**  
Gtrs. 1 & 2: w/ Riff B (4 times)  
N.C.

A5 N.C. A5

Ma.

Gtr. 5: w/ Riff C (2 times)  
N.C.

A6 N.C. A6

ma. ma. Ow! \_ Oh, yeah. Oh. Wow!

## SAME OL' SITUATION

Words by Nikki Sixx

Music by Mick Mars, Tommy Lee, Vince Neil and Nikki Sixx

All gtrs. tune down 1 whole step:

⑥ = D      ③ = F

⑤ = G    ② = A

④ = C    ① = D

**Moderately fast** ♩ = 136

*Intro:*

**Elec.**  
**Gtr. 2**  
*(w/dist.)*



**Elec. Gtr. 1 (w/dist.)**

### Riff 1

[illegible]

1.

\*I got some-thin' to say\_

C - 'mon, girls,

end Riff 1

TAB

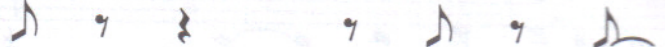
\*Vocal on repeat.

Verse:



Rhy. Fig. 1

Elec.  
Gtr. 2



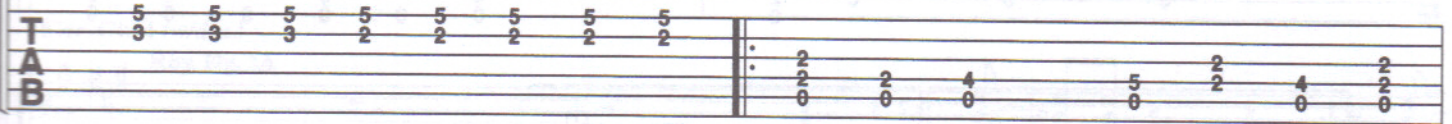
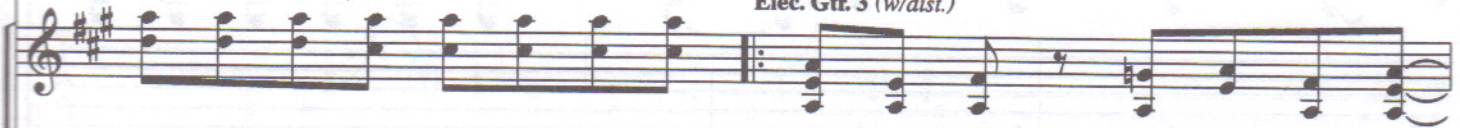
2. 3.



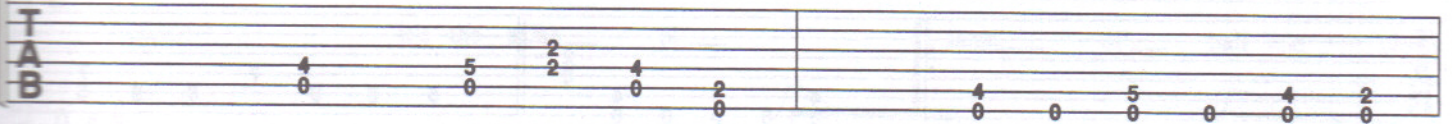
1. She's got an al - li - ga - tor bag, top  
to call her Cin - dy, she changed

3. See additional lyrics

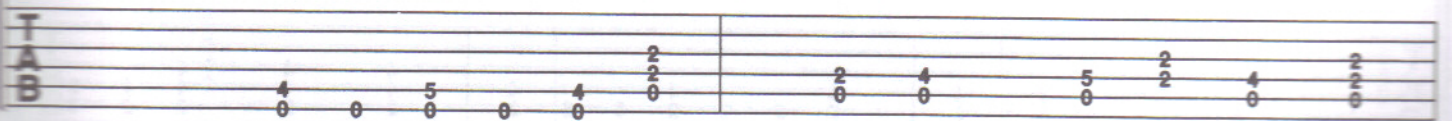
Elec. Gtr. 3 (w/dist.)



hat to match. Dressed in black on black.  
her name to Sin. I guess that's the name of her game.



She's got a Phil - ip - pi - no girl - ie she claims -  
Yeah, I real - ly used to love her but the kit -



# SAME OLD SITUATION



— ty is her friend. — I tell ya, boys, — you just got —  
 she dis - cov - ered, it's got - ta be a sex - u - al

TAB

4 5 2 4 2 4 0 5 0 4 2

1. 2. 3. 5fr.

end Rhy. Fig. 1

Cont. in notation

ta laugh. 2. Now, I used thing. Now all a - round the world.

Elec. Gtrs. 2 & 3

TAB

4 5 4 2 5 8 9 7 8 9 5

C#5 4fr. C5 3fr. B5 2fr.

— girls will be girls. — It's the same.

TAB

7 5 8 9 7 6 5 4 4 5 6 4 5 6 4 4 4 4 4 2 2 2 0

Chorus:



— ol', — same — ol' — sit - u - a — tion. —

Rhy. Fig. 2

Musical notation for Rhythm Figure 2, featuring eighth and sixteenth notes with ties.

TAB: 2 0 0 4 4 (4) 2 2 0 2 0 0 4 4 (4) 2 2 0 2 0 0 0 2 4 0 5 4 2 0

Elec. Gtr. 4 (w/dist.)

Rhy. Fig. 2A

Musical notation for Rhythm Figure 2A, featuring eighth notes and rests. Dynamic marking: *mf*.

TAB: 5 4 2 5 4 2 5 4 2



— it's the same — ol', — same — ol' — ball and chain. —

Musical notation for Rhythm Figure 2, featuring eighth and sixteenth notes with ties.

TAB: 2 0 0 0 5 4 2 2 0 0 4 4 (4) 2 2 0 2 0 0 0 4 4 (4) 2 2 0

Musical notation for Rhythm Figure 2A, featuring eighth notes and rests.

TAB: 5 4 2 5 4 2

1.



I say no, no, no, —

—

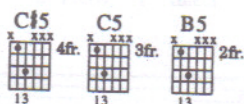
TAB

2 4 5 4 2 2 4 5 4 7 5 8 9 7 8 9 7

—

TAB

5 4 2 5 4 2 5 4 2 7 5 8 6 7 5 8 7 7



D.C.

no, no, no, — C - 'mon! —

end Rhy. Fig. 2

TAB

7 5 8 9 7 6 5 4 4 2 5 6 2 5 6 2 4 4 4 4 4 4 4 4 2 2

end Rhy. Fig. 2A

harm. dive w/bar

5 8 7 8 7 9 4 2 5 4 5 4 4 7 (7)

2.



w/Rhy. Figs. 2 (Elec. Gtr. 2) & 2A (Elec. Gtr. 4)

E5

Girl, it's the same ol', same ol' sit - u - a -

TAB

2 4 5 4 2

0 0 0 0 0

TAB

5 4 2

tion. It's the same ol', same

ol' ball and chain. I say no, no, no,

no, no, no. Al - right!

A5

E5

D5

C#5 C5 B5

Interlude:

w/Riff 1 (Elec. Gtr. 1) simile



Elec.  
Gtr. 2

1.

Interlude musical notation for Elec. Gtr. 2.

E5  
7fr.  
133

2.

Elec. Gtr. 1

*grad. bend & hold*

2 1/2

1 1/2

- 3 -

115

1 1/2

1.15

14/16

A5

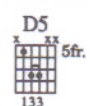
11

11



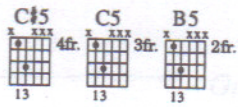
Musical notation system 1. The top staff is a treble clef in D major (two sharps). It contains a melodic line with eighth and sixteenth notes, some with accents and slurs. The bottom staff is a guitar TAB with six lines. It contains fret numbers: 5, 5, 7, (7), 5, 7, (7), 5, 5, 7, 5, 5, 10. There are two  $1/2$  time signature markings above the TAB staff.

Musical notation system 2. The top staff is a treble clef in D major. It contains a melodic line with eighth and sixteenth notes, some with accents and slurs. The bottom staff is a guitar TAB with six lines. It contains fret numbers: 2, 2, 0, 2, 2, 0, 2, 2, 0, 9, 7, 0. There are 'x' marks on the 4th and 5th strings of the 2nd fret.



Musical notation system 3. The top staff is a treble clef in D major. It contains a melodic line with eighth and sixteenth notes, some with accents and slurs. The bottom staff is a guitar TAB with six lines. It contains fret numbers: 12, 12, 15, 12, 12, 15, 14, 12, 14, 12, 14, 14, 12, 13, 14, 13, 14, 14, 14, 13, 14, 12, 9/11, 10, 12, (12)10, 11, 10, 10, 12. There are two  $1/2$  time signature markings above the TAB staff. The text "Cont. rhy. simile" is written to the right of the staff.

Musical notation system 4. The top staff is a treble clef in D major. It contains a melodic line with eighth and sixteenth notes, some with accents and slurs. The bottom staff is a guitar TAB with six lines. It contains fret numbers: 9, 7, 0, 0, 4/5, 4, 4, 9, 7, 0, 9, 7, 0, 4/5, 4, 4, 5, 5, 8, 9, 7, 8, 9, 5.



It's the same\_

P.H. w/bar P.H.

1 10 11 12

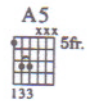
TAB

11 9 7 8 9 7 8 9 7 9

TAB

7 5 8 9 7 6 5 4 4 2 5 6 4 5 6 4 4 2 4 4 4 4 4 4

Chorus:  
w/Rhy. Fig. 1 (Elec. Gtr. 2) simile on repeat



Gtrs. tacet 1st time

E5

ol', same ol' sit - u - a tion\_

TAB

(9)

TAB

7 5

SHOUT AT THE DEVIL '97

A5 E5

It's the same\_\_\_ ol',\_\_\_ same\_\_\_ ol'\_\_\_ ball and chain.---

1. 2.

E5 D5 5fr.

A5 Elec. Gtr. 2

Girl, it's the same\_\_\_ You know we just got - ta say,\_\_\_ all a - round the world,\_\_\_  
It's the same\_\_\_

C#5 4fr. C5 3fr. B5 2fr.

girls will be girls.---

**Chorus:**  
w/Rhy. Figs. 2 (Elec. Gtr. 2) & 2A (Elec. Gtr. 4) 1st 8 meas. only, simile

A5 E5

It's the same\_\_\_ ol',\_\_\_ same\_\_\_ ol'\_\_\_ sit - u - a -

A5

tion.--- It's the same\_\_\_ ol',\_\_\_ same.

1. 2.

E5 A5

ol'\_\_\_ ball and chain.--- Yeah, I tell ya, girl, it's the same\_\_\_ yeah.

*Outro:*

— No, — no, yeah, — yeah, no,

**Elec. Gtrs. 2 & 4**

[illegible]

TAB

0 0 2 2 0 0 4 0 0 5 0 4 0 0 2 2 0 0 2 2 0 0 4 0 0 5 0 4 0 0 2 2 0 0

— no,                      yeah, — yeah,                      yeah, — yeah.

Cont. in slashes

**TAB**

0 0 2 4 5 4  
0 0 0 0 0 0 | 0 0 2 2 4 5 | 0 0 2 2 4 5 | 0 0 2 2 4 5

*Verse 3:*  
Introduced me to her lover  
In a cellophane dress.  
Then they bid me a sweet farewell.  
Last time I saw them  
They were kissing so softly  
To the sound of wedding bells.  
(To Pre-chorus:)

# SHOUT AT THE DEVIL '97

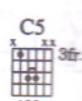
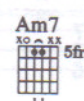
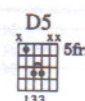
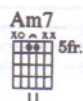
Words and Music by  
Nikki Sixx

All gtrs. tune down 1 whole step:

⑥ = D    ③ = F  
⑤ = G    ② = A  
④ = C    ① = D

**Moderately** ♩ = 104

*Intro:*



We shout at the dev - il!

**Elec. Gtr. 1 (w/dist.)**

*f*

**TAB**

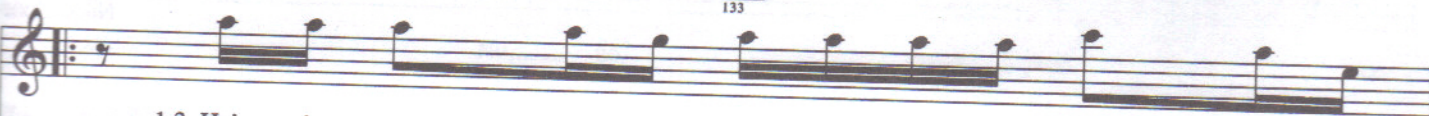
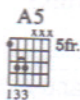
0 0 0 5 7 0 0 0 5 5 7 5 5



**TAB**

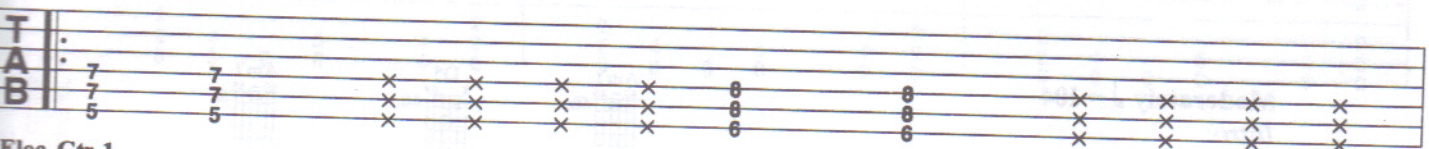
0 0 0 5 7 0 0 0 5 5 7 5 5

Verse:

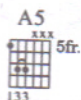
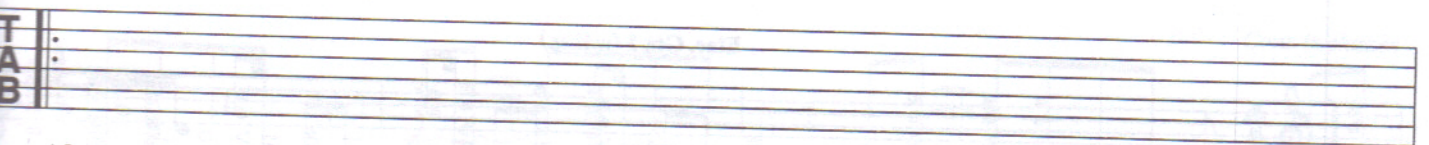
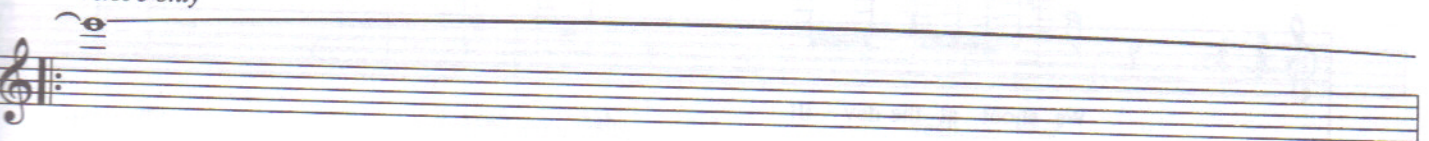


1.3. He's the wolf scream - ing lone - ly in the night. He's the  
love in your eyes, he'll be the blood be - tween your thighs and

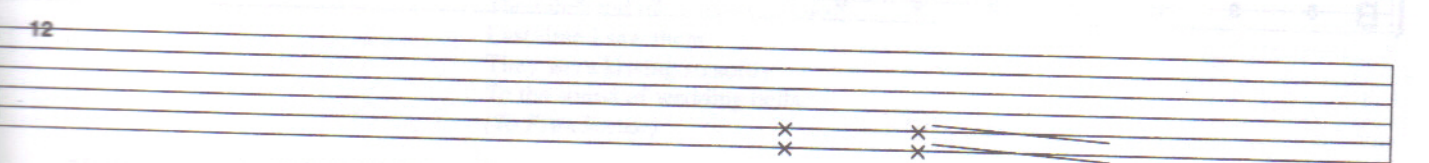
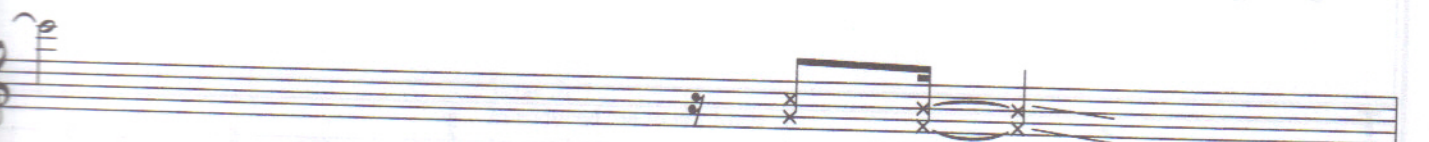
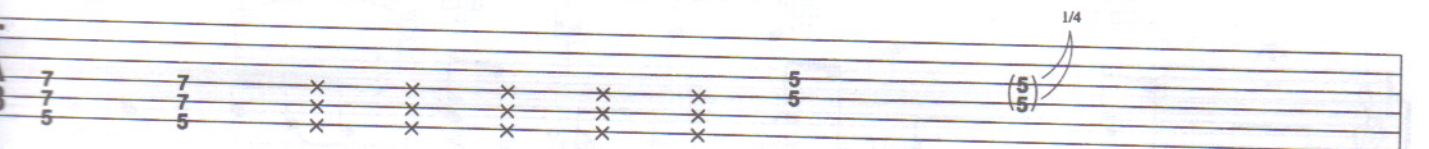
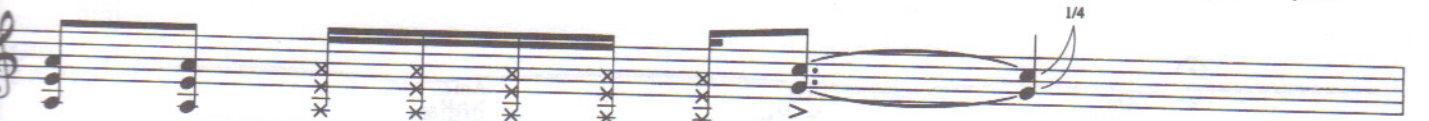
Elec. Gtr. 1  
Verses 1 & 2 only

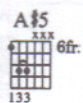
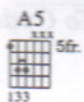


Elec. Gtr. 1  
Verse 3 only

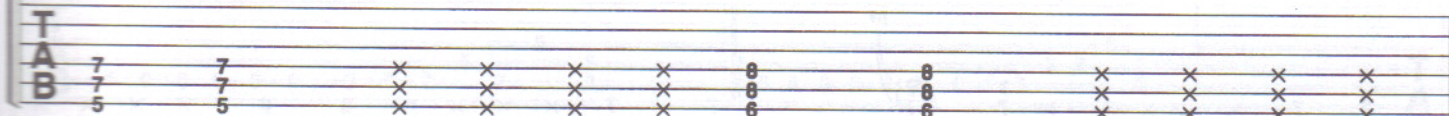


blood - stain on the stage. He's the  
then he'll have you cry for more. He'll put your

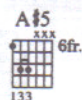
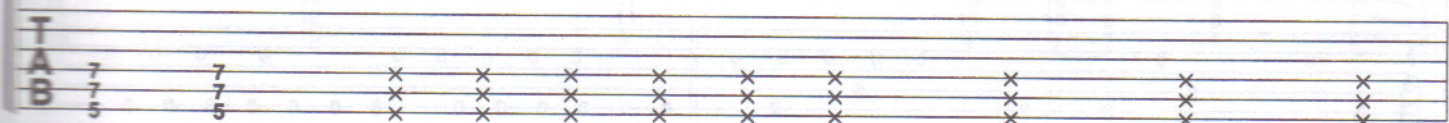




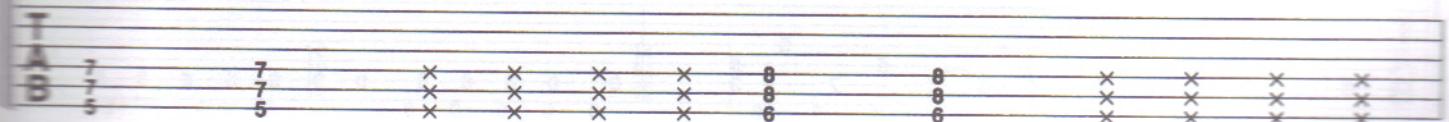
tear strength in to your the eye test, been he'll put temp - ted by his lie. bed. He's the I'm

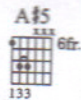
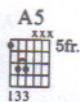
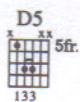
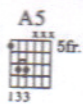


knife sure you heard in your back, it all he's be - rage. fore. Well, he's the He'll be the



ra - zor to the knife, Oh, lone - ly on our lives, My risk in the kiss, might be an - ger on your lips, might



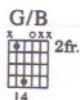
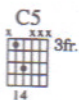
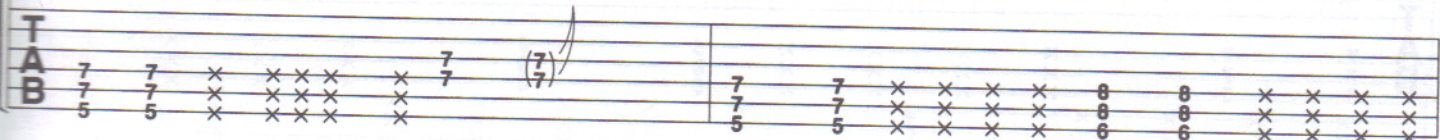
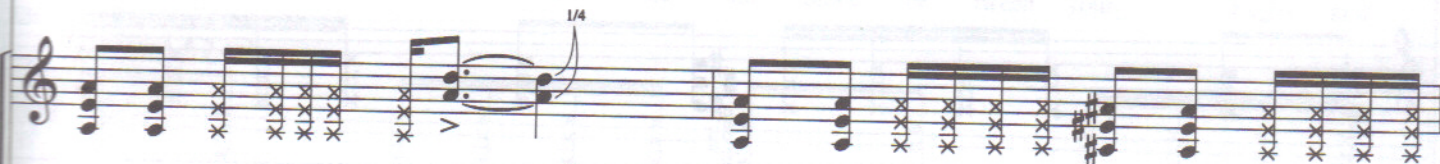


To Coda

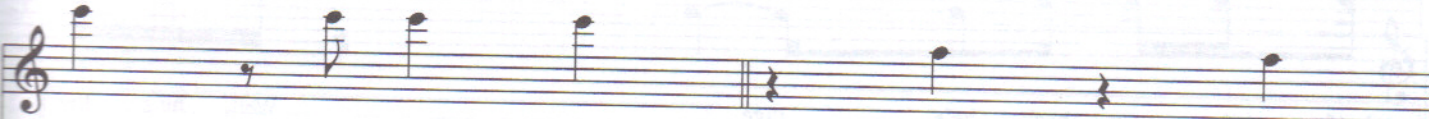


head's been spin-ning 'round...  
run scared for the door...

But in the sea-sons of with-er you stand and de-liv-er, be



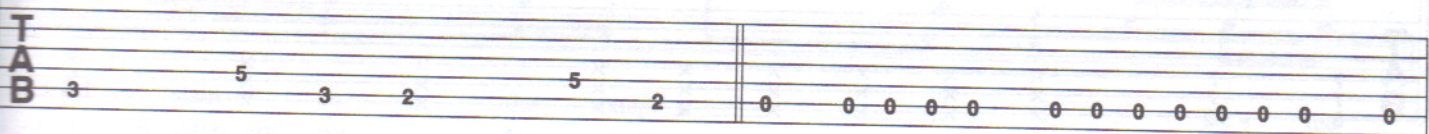
Chorus:  
N.C.



strong and laugh and Shout! Shout!



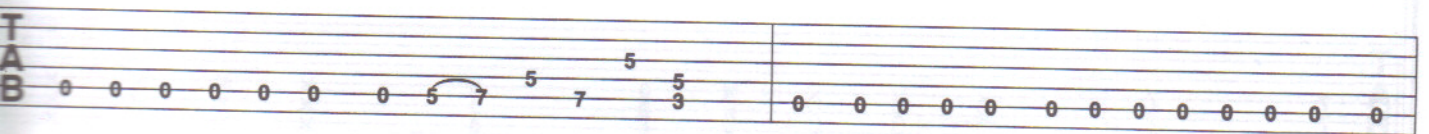
Rhy. Fig. 1



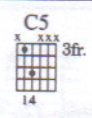
N.C.



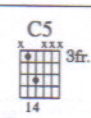
Shout! Shout at the dev-il. Shout! Shout!



1.



2.



w/Rhy. Fig. 1  
(Elec. Gtr. 1) simile  
N.C.



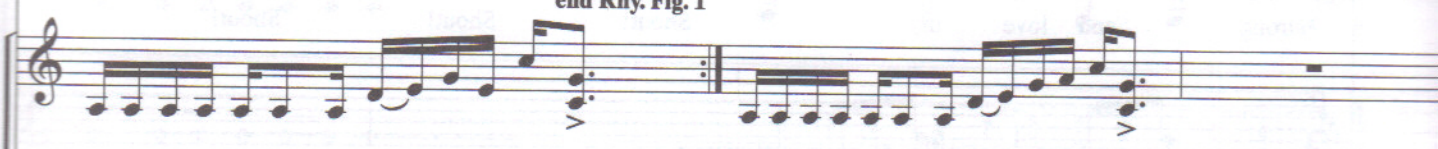
Shout!

2. He'll be the

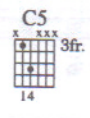
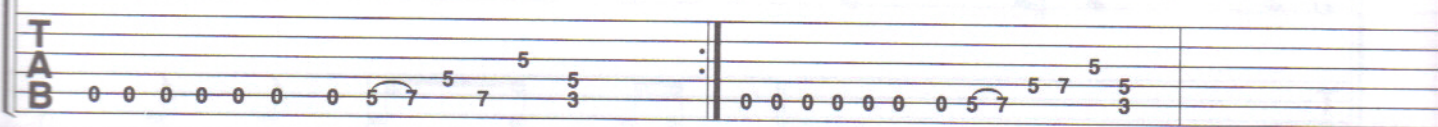
Shout!

Shout!

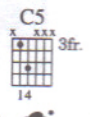
Shout!



end Rhy. Fig. 1



N.C.



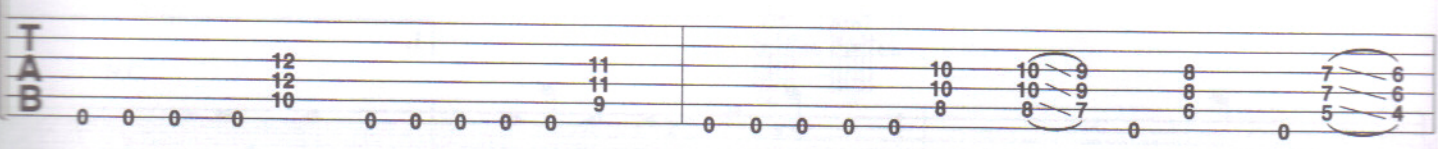
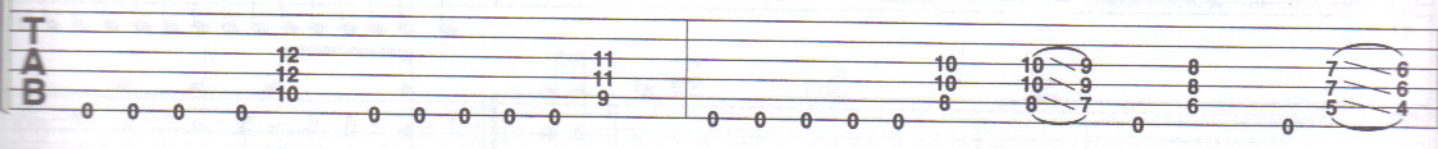
Shout! Shout at the dev-il!

Shout!

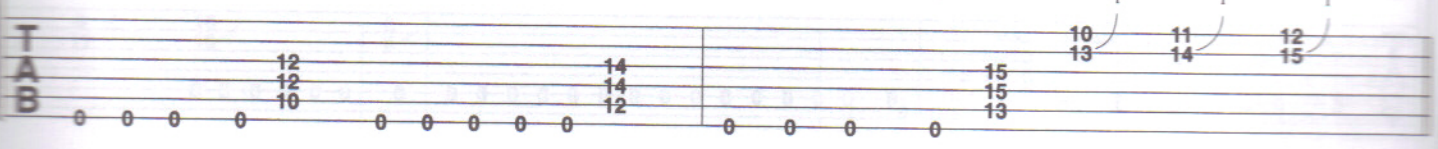
Shout!

Shout! Shout at the dev-il!

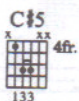
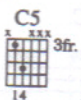
Interlude:  
Em7



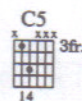
D.S. al Coda



Coda



Chorus:  
w/Rhy. Fig. 1 (Elec. Gtr. 1) simile  
N.C.



strong and love my. Shout! Shout! Shout!

TAB 3 5 3 4 6 4

N.C.



N.C.

Shout! Shout! Shout! Shout at the dev - il! Shout! Shout!

1.

Shout! Shout! Shout!

## 2.

Am7

Shout! Shout at the dev - il!

**Chorus:**  
w/Rhy. Fig. 1 (*Elec. Gtr. 1*) simile  
N.C.

C5

x				

3f

14

Shout at the dev - il!

## Shout!

## Shout!

Shout! Shout at the dev-il!

N.C.

**C5** **Am7**  
**3fr.** **5fr.**

Shout! Shout!

Shout! Shout at the dev-il!

C5 3fr. Am7 5fr.

Musical staff and TAB for the first section. The staff shows a melody with various intervals and accidentals. The TAB below it shows the corresponding fret numbers and string numbers.

Outro:

A5 5fr. A#5 6fr.

Musical staff and TAB for the Outro section. The staff includes a repeat sign and a wavy line indicating a tremolo or fast repeat. The TAB shows the fret numbers and string numbers.

B5 7fr. C5 8fr. C#5 9fr. D5 10fr. A5 5fr. A#5 6fr.

Musical staff and TAB for the second section. The staff shows a melody with various intervals and accidentals. The TAB below it shows the corresponding fret numbers and string numbers.

1. B5 7fr. C5 8fr. C#5 9fr. D5 10fr. 2. B5 7fr. C5 8fr. C#5 9fr. D5 10fr.

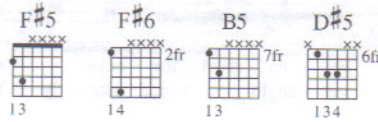
Musical staff for the first part of the 'Shout at the devil!' section. The staff shows a melody with various intervals and accidentals.

Shout at the dev-il! echo repeats

Musical staff and TAB for the 'Shout at the devil!' section. The staff shows a melody with various intervals and accidentals. The TAB below it shows the corresponding fret numbers and string numbers.

# SMOKIN' IN THE BOYS ROOM

Words and Music by  
Michael Koda and Michael Luttrell



Tune down 1 step:  
(low to high) D-G-C-F-A-D

## Intro

Moderate Shuffle ♩ = 140 (♩ =  $\frac{3}{4}$ )

D#5 E5 D#5 E5 D#5 E5 D#5

*Spoken: Whew! D'ya ever seem to have one of those days when everyone's on your case, from your teacher? Well, you know I used to have 'em just about all the time. but I found a way to get out of*

Gtr. 1 (dist.)

*f*

TAB

E5 D#5 E5 Verse D#5 E5 B5

*all the way down to your best girlfriend?  
it. Let me tell you about...*

1. I'm sit - tin' in the class-room, think-in' it's a drag.  
2. Check-in' out the hall, mak-in' sure the coast is clear.

C5 B5 C5 D#5 E5

Lis - ten - in' to the teach - er rap just ain't my bag. — But when two bells — ring, — you  
Look-in' in the stalls, nah, there ain't no - bod - y here. My bud - dies Sixx,



Gr. 2 tacet

B5 B6 B5 B6 B5 A5 A6 A5 A6 A5 B5 B6 B5 B6 B5

- er, don't fill me up with your rule, 'cause ev - 'ry - bod - y knows that

Gr. 1

P.M.

End Rhy. Fig.

9 9 11 11 9 9 11 9 7 7 9 9 7 7 9 7 9 9 11 11 9 9 11 9

7 7 5 5 5 5 5 5 7 7 7 7

1. A5 D#5 E5 D#5 A5 D#5

smok - in' ain't al - lowed in school.

2. A5 D#5

smok - in' ain't al - lowed in

7/5

E5

A5 A6 A5 A6 A5 A6 A5 A6 A5

school. Spoken: Hey, can I be excused?

Rhy. Fig. 2

P.M.

7 5 7 5 9 7 7 5 9 7 7 5 9 7 7 5 9 7 7 5 9 7

E5 E6 E5 E6 E5 E6 E5 E6 E5 A5 A6 A5 A6 A5 A6 A5 A6 A5

P.M.-----

9 9 11 9 9 9 11 9 9 9 11 9 7 7 9 7 7 7 9 7 7 7 9 7 7 7 9 7

# Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2 (1 3/4 times)

Gtr. 3 (dist.) B5 B6 B5 B6 B5 B6 B5 A5 A6A5 A6 A5 A6A5 A6 A5

Gtr. 3

f w/ slide

4 6 7 9 7 7 5 6 7

Gtr. 1

End Rhy. Fig. 2

Gtr. 2

P.M.-----

9 9 11 9 9 9 11 9 9 9 11 9 9 9 11 9 5 7 6 5 3 5

E5 E6 E5 E6 E5 E6 E5 A5 A6 A5 A6 A5 A6 A5 A6 A5

14 14 14 12 14 12 14 14 12 14 18 14

\*8va-----

P.H.

1/2 1/2 1

5 7 12 14 12 14 14 (14)

Pitch: D  
\*Pertains to P.H. only.

B5 B6 B5 B6 B5 B6 B5 B6 B5 A5 A6 A5 A6 A5

Gtr. 3 tacet

16 16 16 14 16 14 16 14 16 16 18 19 18 19 15 16 16

loco

1

8 5 8 7 5 8 7 5 8 7



E5 D#5 E5 B5 C5 B5 C5

Teach-er was look-in' for me all a-round. Two hours lat-er, you know where I was found.

## Coda

A5 D#5 E5 E5 F#5 G G#5

smok-in' ain't al-lowed in school. Ev-'ry-bod-y.

## Interlude

Gr. 1 tacet  
N.C.

1. 2.

Smok-in' in the boy's room. (Oo.) Smok-in' in the boy's room. I tell you, I was Hey, teach-

\*1st time only.

B5 B6 B5 B6 B5 A5 A6 A5 A6 A5 B5 B6 B5 B6

-er, don't ya fill me up with your rule, 'cause ev-'ry-bod-y knows that

Gr. 1

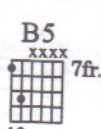
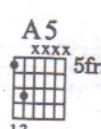
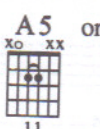
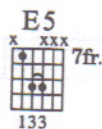
P.M.



# TOO FAST FOR LOVE

All gtrs. tune down  
1 whole step:

⑥ = D    ③ = F  
⑤ = G    ② = A  
④ = C    ① = D



Words and Music by  
Nikki Sixx

Moderately fast ♩ = 148

Intro:

G

Elec. Gtr. 1 (w/dist.) dbld. by Elec. Gtr. 2 (w/dist.)

Whoa!\_

**A**

No. \_\_\_\_\_ Whoa! \_\_\_\_\_ No. \_\_\_\_\_

**TAB**

0 2 0 3 0 4 | 0 5 0 6 7 6 7 | 0 2 0 3 0 4

**E**

Oo, \_\_\_\_\_ no! \_\_\_\_\_

**TAB**

0 5 0 6 7 6 7 | 0 2 0 3 0 4 | 0 5 0 6 7 6 7

**A**

Oo, \_\_\_\_\_ no! \_\_\_\_\_ Whoa! \_\_\_\_\_ No! \_\_\_\_\_

**TAB**

0 2 0 3 0 4 | 0 5 0 6 7 6 7 | 0 2 0 3 0 4

# TOO FAST FOR LOVE

Whoa! \_\_\_\_\_ No! \_\_\_\_\_

Cont. in slashes

TAB

0 5 0 6 7 6 7 0 2 0 3 0 4 0 5 0 6 7 6 7

## Verse:



Elec. Gtr. 1

Cont. rhy simile

1. Liv-in' on a jet mak-in' love to some-one els - es' dreams. \_\_\_\_\_  
2. Dream ma-chine, so damn cool, she could turn on the lights. The  
3. See additional lyrics

1. 3. Skip on 2nd verse only

Say it a - gain. \_\_\_\_\_ She puts her legs up. Well, calls it good luck. \_\_\_\_\_ Do you  
more she gets, the more that she needs. Do you



know what I \_\_\_\_\_ mean? \_\_\_\_\_  
know what I \_\_\_\_\_ mean? \_\_\_\_\_

Do you re - mem - ber? \_\_\_\_\_  
Do you re - mem - ber? \_\_\_\_\_



Well, I re - mem - ber. \_\_\_\_\_  
Well, I re - mem - ber. \_\_\_\_\_

echo repeats

Elec. Gtr. 2

TAB

9 9 9 9  
9 9 9 9  
7 7 7 7 7 4 4

Pre-chorus:

A

Whoa! \_\_\_\_\_ No! \_\_\_\_\_

TAB 0 2 0 3 0 4 0 5 0 6 7 6 7

1.

2. 3.

Whoa! \_\_\_\_\_ No! \_\_\_\_\_

TAB 0 2 0 3 0 4 0 5 0 6 7 6 7 0 5 0 6 7 6 7

Cont. in slashes

Chorus:

B5

Elec. Gtr. 1

P.M. throughout

Cont. rhy. simile

A5

Bkgd. Vcl.: Too fast, too fast for love.

Too fast, you're too...

E5

fast for love.

Too fast, too fast for love.

To Coda

1.

D

Too fast, you're too fast for love.

2.

D5

5fr.  
133

A

Too fast, you're too fast for love. Whoa! No!

P.H.

grad. release

D.S.  $\text{al Coda}$ 

Whoa! No! 3. She's a

# WILD SIDE

**Coda** **D5**

**Elec. Gtr. 1** **B5** **P.M. throughout**

**Bkgd. Vcl.:** Too fast, too

*Cont. in slashes*

**TAB** 7 7 5 0 5 6

*Cont. rhy. simile* **A5**

fast for love. Too fast, you're too fast for lov - in', ba -

**E5** **D5**

by. Too fast, too fast for love.

**Outro Chorus:** **B5**

**Elec. Gtr. 1** *Cont. rhy. simile*

**Elec. Gtr. 1** Too fast, too fast for love.

*Cont. in slashes*

**TAB** 0 5 6

A5

Huh, ba - by, my ba - by. Too fast, too

N.C.

fast for love.

*Repeat and fade*

Elec. Gtr. 1

fast for love.

harm. -----

TAB

Elec. Gtr. 2

fast for love.

harm. -----

TAB

Verse 3:  
 She's a streamlined queen  
 On a sex-craved movie screen.  
 Say it again.  
 She'll use her time up,  
 Have nothing to show.  
 Well, mark my words.  
 Do you remember?  
 Well, I remember.  
 (To Pre-chorus:)

# WILD SIDE

All gtrs. tune down 1 whole step:

⑥ = D    ③ = F  
⑤ = G    ② = A  
④ = C    ① = D

Words by Nikki Sixx  
Music by Nikki Sixx and Tommy Lee

Moderately fast ♩ = 118

Intro:

**Elec. Gtr. 1 (w/dist.)**

Am7 5fr. 11

w/bar -2 1/2

**TAB**

mf

Dsus 7fr. 113

D 7fr. 111

Am7 5fr. 11

w/bar

1. 3. Dsus 7fr. 113

D 7fr. 111

2. 4. Dsus 7fr. 113

D 7fr. 111

w/bar

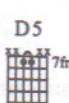
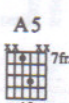
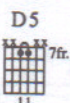
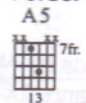
w/bar

N.C.

Cont. in slashes

**TAB**

Verse:

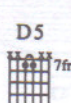
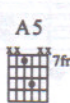
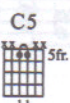


Elec.  
Gtr. 1

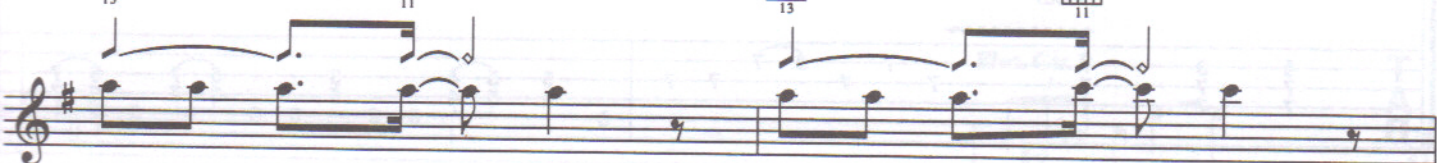
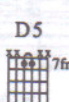
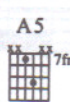
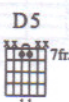
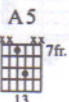


1. Kneel down, you sin - ners, to street - wise re - li - gion. Greed's -  
car - ry my cru - ci - fix un - der my death - list.

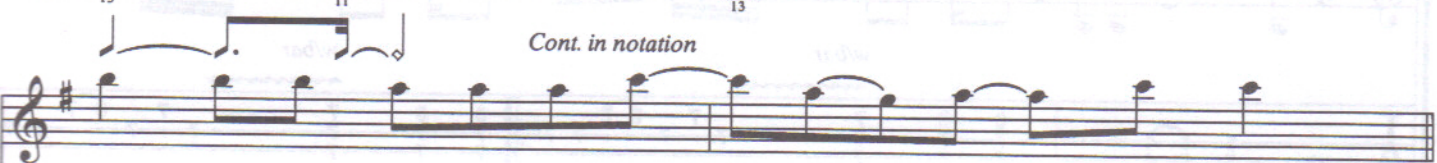
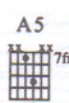
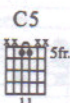
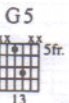
3. See additional lyrics



For - ward been crowned the new king.  
my mail to me in hell.

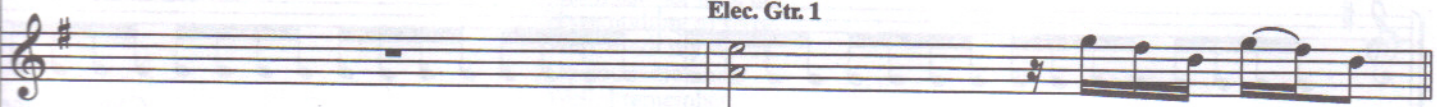


Hol - ly - wood dream - teens, yes - ter - day's trash - queens.  
Li - ars and the mar - tyrs lost faith in Fa - ther.

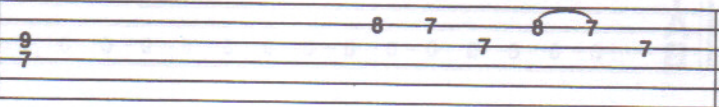


Save the bless - ings for the fi - nal ring. A - men!  
Long lost is the wish - ing well. Huh!

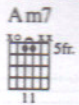
Elec. Gtr. 1



T  
A  
B

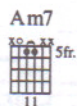
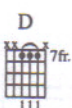


Chorus:



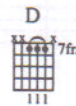
Take a ride on the  
Free ride on the

TAB: 0 5 5 4 0 0 5 0 0 5 7 0 5 7 0 5 4 0 0



wild \_\_\_\_\_ side. \_\_\_\_\_  
wild \_\_\_\_\_ side. \_\_\_\_\_

TAB: 8 8 7 7 7 6 7 7 7 5 5 4 5 0 0 5 0 0 5 7 5 7



To Coda ☺

Wild \_\_\_\_\_ side! \_\_\_\_\_

TAB: 5 5 4 0 0 8 8 7 7 7 6 7 7 7

1.  
N.C.

2. I

2.

Dsus



D



C5



D5



Bridge:  
12/8 feel

C5



A5



C5



Fall - en an - gels, so fast to kill. Thy king - dom come on the

Rhy. Fig. 1

A5

2	22
3	33
4	44
5	55
6	66
7	77
8	88
9	99
10	100

11

who ain't in heav - en,

A  
B


Ho - ly Mar - y,

side.\_\_\_\_

Elec.  
Gtr. 1  $\curvearrowright$   $\diamond$ .

D.C. al Code

wild side.

 Coda N.C.

Take a look on the

A  
B

Dsus



D



N.C.

wild \_\_\_\_\_ side. \_\_\_\_\_

Dsus



D



wild \_\_\_\_\_ side! \_\_\_\_\_

### Interlude:

Am7



Dsus



D



**TAB**  
 8 8 7 5 5 5 7 7 5

**Outro:**  
 12/8 feel  
 w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile

1. Gang fights  
 2. A ba - by cries, a fa - tal strikes.  
 3. See additional lyrics

A We lie on the  
 day's pay on the

wild side. No es - cape, mur - der, rape.  
 wild side. Wild side, wild side.

Do - ing time on the wild side.  
 Trag - ic life on the wild side.

Repeat till fade

**Verse 3:**  
 Name dropping no names  
 Glamorize cocaine,  
 Puppets with strings of gold.  
 East L.A. at midnight,  
 Papa won't be home tonight.  
 Found dead with his best friend's wife.  
 (To Chorus:)

**Outro:**  
 Wild side, wild side.  
 Kicking ass on the wild side.

# WITHOUT YOU

All gtrs. tune down 1 whole step:

⑥ = D   ③ = F  
⑤ = G   ② = A  
④ = C   ① = D

Words by Nikki Sixx  
Music by Mick Mars and Nikki Sixx

Slowly ♩ = 62  
Intro:

**Elec. Gtr. 1 (w/dist.)**

*mf* w/slide

G5 2 3 4 7fr. E5 1 3 4 1 7fr. G5 2 3 4 E5 1 3 4 1 7fr.

TAB: 9-12 12-14 14-16 (16)-10-12 12 14-12/14 9

**Elec. Gtr. 2 (w/dist.)**

*f* hold ----- Cont. simile

TAB: 15 3 3 0 7 9 7 3 3 0 7 9 9 7

Verse:

A5 1 3 3 5fr. B5 1 3 3 7fr. C5 1 3 3 8fr. G6 3 2 Em7 2

1. With-out you you there's no change, my  
3. See additional lyrics I'd be lost, I'd

Acous. Gtr. 1 on D.C.

TAB: 13-12 12 9 9-12 0 0 0 0 0 0 0 0

Elec. Gtr. 3 (clean-tone)

*mf* w/chorus effect

TAB: 7 9 10 12 12 14 12 14 12 14



Elec. Gtr. 3  
on repeat

Cont. in notation

nights and days\_ are grey.\_  
slip down from\_ the top.\_

If I reached out and touched the rain\_ it just would-n't feel the  
I'd slide down so low, girl, you'd nev - er, nev - er

First system of guitar notation including a treble clef staff with a melodic line and a corresponding guitar tablature staff below it. The tablature includes fret numbers and a 'T' (tapping) instruction.

Second system of guitar notation, continuing the melodic line on the treble staff and the guitar tablature on the bottom staff.

Third system of guitar notation, featuring a first ending bracket labeled '1.' and a second ending bracket labeled '2. 3.'. It includes chord diagrams for G6 and Em7.

Fourth system of guitar notation, continuing the melodic line and guitar tablature.

Fifth system of guitar notation, including a treble staff with a melodic line, a guitar tablature staff, and a 'Cont. simile' instruction. It also includes a 'T' (tapping) instruction.

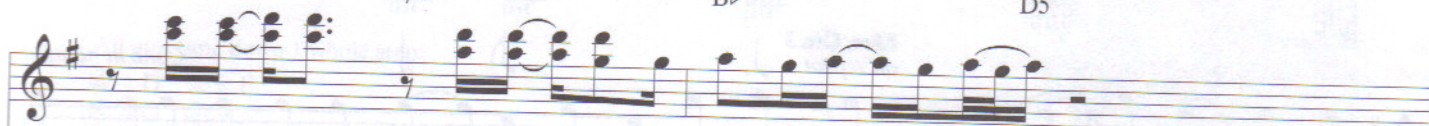
Pre-chorus:

C

G/B

Bb

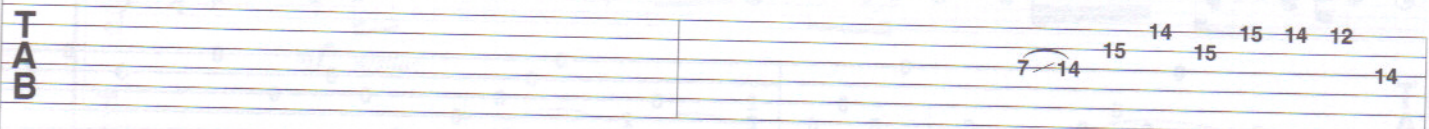
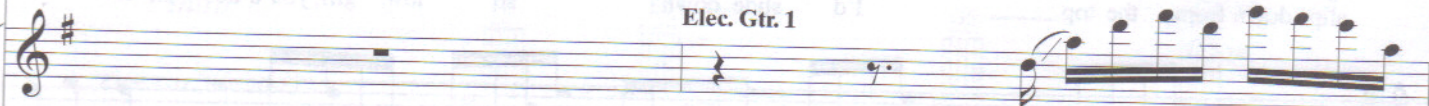
D5



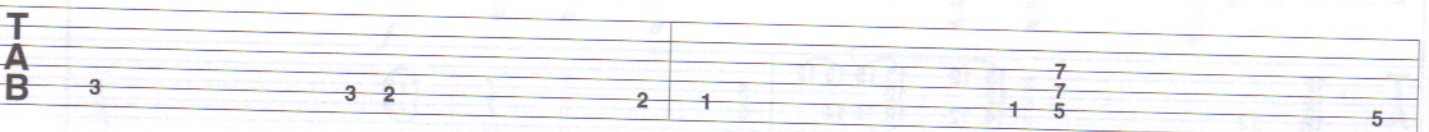
With - out\_ you, with - out\_ you, a sail - or lost\_ at sea.\_

Elec. Gtr. 1

w/slide



Elec. Gtr. 2



C

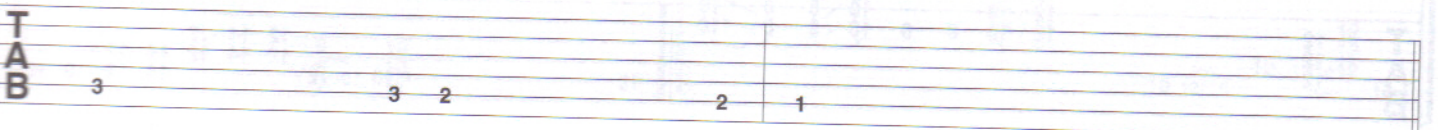
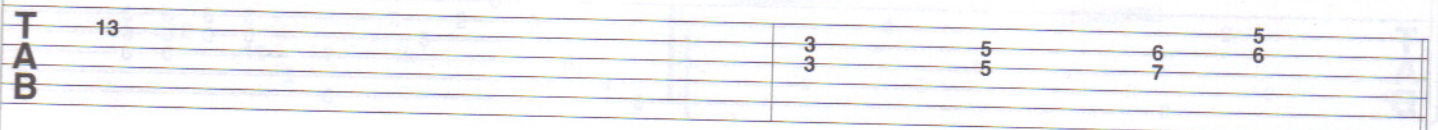
G/B

Bb



With - out\_ you, wom - an, the world come down\_ on me. With - out

Keybd. (arr. for gtr.)



Chorus:



you in my life, I'd slow - ly wilt and die. But

Elec. Gtr. 1\*

Acous. Gtr. 1

(12-string) *mf*

hold throughout

TAB

Keybd.

TAB

\*D.S.  $\text{%%}$  only; end of solo.



with you by my side, you're the rea - son I'm a - live. But

TAB

TAB

Elec. Gtr. 2

TAB

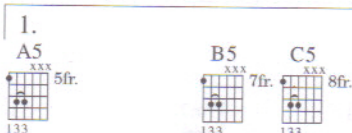
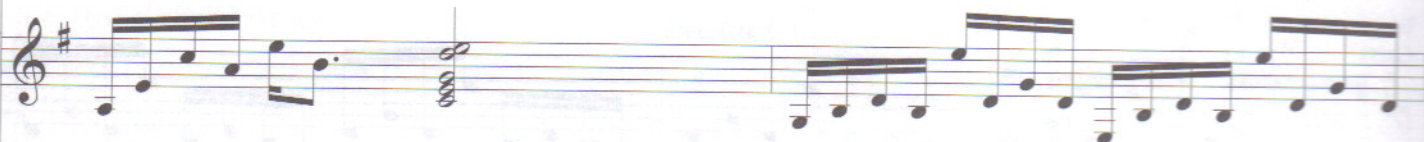
TAB



To Coda

with you in my life, you're the rea-son I'm a - live.

But with-



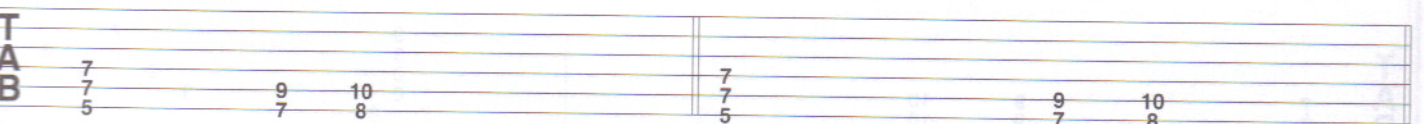
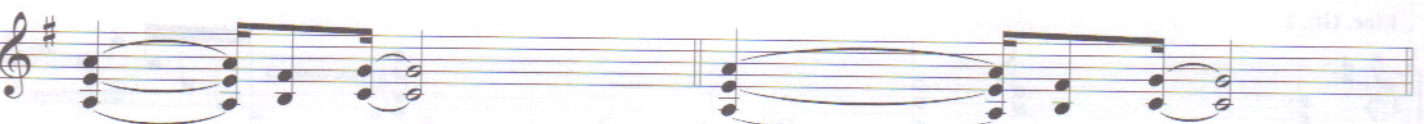
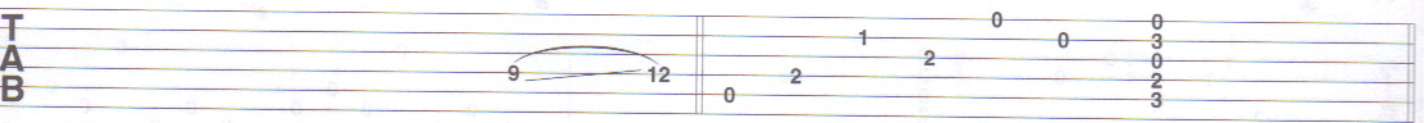
D.S. %



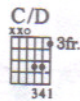
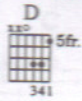
out you, with-out you.

out you, with - out you.

Elec. Gtr. 1



Bridge:



I could face a moun - tain but I could nev - er climb a - lone...

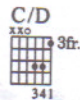
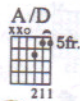
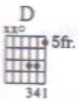
Elec. Gtr. 4 (12-string)

*mf*

hold throughout

Tablature for Elec. Gtr. 4 (12-string):

5 7 7 7 7 5 5 5 5 3 5 5 3 3 3



I would start an - oth - er day but how man - y I just don't know...

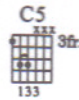
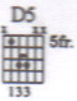
Tablature for Elec. Gtr. 4 (12-string):

5 7 7 7 7 5 5 5 5 3 5 5 3 3 3

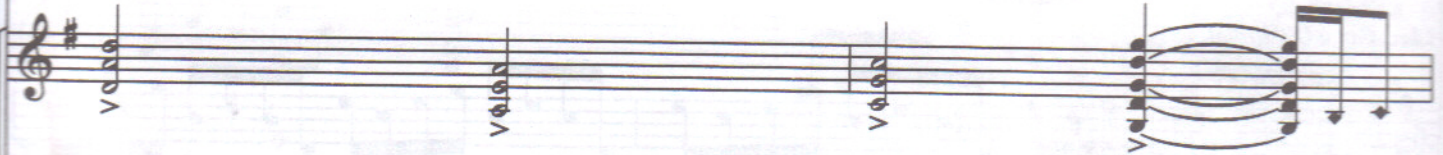
Elec. Gtr. 2

Tablature for Elec. Gtr. 2:

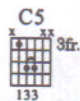
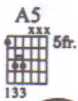
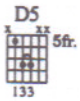
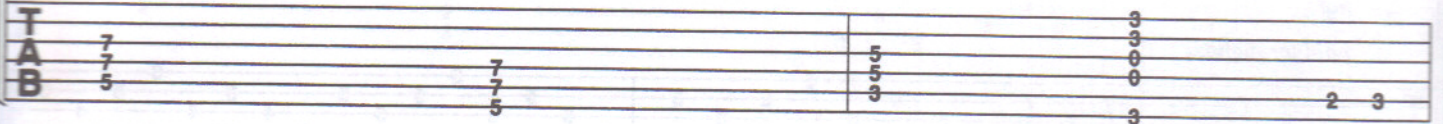
15 3 2 3



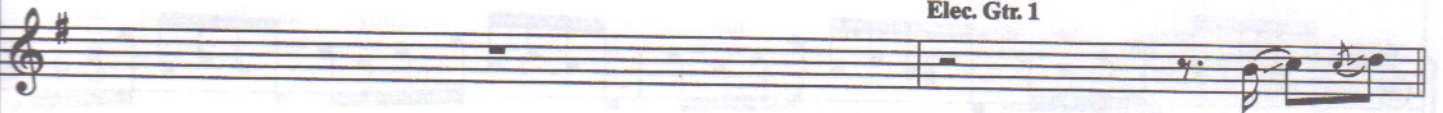
You're the rea-son the sun\_ shines down\_ and the nights, they don't grow cold.\_



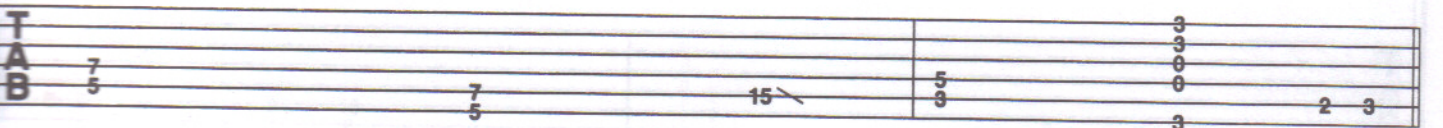
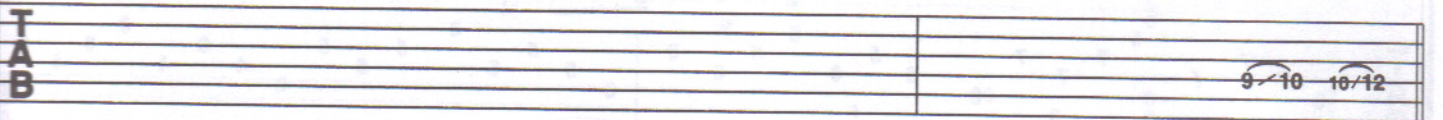
P.M. -- |



On - ly you that I'll hold\_ when I'm young,\_ on-ly you\_ as we grow old.\_



Elec. Gtr. 1



Guitar Solo:

C G/B B $\flat$  D5

TAB 12 11 12 12 9 7 9 7 9 9 11 7

Rhy. Fig. 1

TAB 3 3 (3) 2 2 (2) 1 1 7 5

end Rhy. Fig. 1

w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 1/2 times, simile

C G/B B $\flat$  D5

TAB 12 11 12 12 9 7 9 7 7 7 9 7 9 7

C G/B B $\flat$  D5

TAB 12 13 13 15 13 12 12 15 17 14 17 15 17 15 15 17 15 15

C

G/B

B $\flat$ D.S.S.  $\text{SS}$  al Coda

With - out

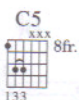
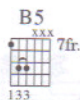
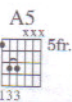
8va

TAB

Elec. Gtr. 2

TAB

1

Coda  
Elec.  
Gtr. 2

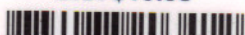
out you, with - out you.

TAB

Verse 3:  
 Without you my hope is small.  
 Let me be all along.  
 You let the fires rage inside,  
 Knowing someday I'd grow strong.  
 (To Pre-chorus:)

**BAD BOY BOOGIE**  
**DON'T GO AWAY MAD (JUST GO AWAY)**  
**DR. FEEL GOOD**  
**GIRLS, GIRLS, GIRLS**  
**HELL ON HIGH HEELS**  
**HOME SWEET HOME**  
**KICK START MY HEART**  
**LOOKS THAT KILL**  
**PRIMAL SCREAM**  
**SAME OL' SITUATION**  
**SHOUT AT THE DEVIL '97**  
**SMOKIN' IN THE BOYS ROOM**  
**TOO FAST FOR LOVE**  
**WILD SIDE**  
**WITHOUT YOU**

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